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# The ART NEWS

VOL. XXIX

NEW YORK, JANUARY 17, 1931

NO. 16—WEEKLY



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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JANUARY 17, 1931

## Modernity Rules New School of Social Research

New Art Trends Epitomized in Striking Building by Joseph Urban and Fine Murals by Benton and Orozco.

By RALPH FLINT

New York has finally come into possession of a wholly modern art center, a consummation devoutly to be wished for. While there have been plentiful signs of an advancing interest in the new trend in art scattered here and there about the town, it has remained for the New School of Social Research to go ahead and create a cultural center that is not only wholly modern in its material aspects but in spirit as well. Set down boldly in the middle of a row of East Twelfth Street houses, redolent of lavender and old lace, the new structure that Joseph Urban has designed for this ambitious group of mid-town modernists rises strikingly with its severely blocked facade of alternating bands of patterned brick and infenestrated glass. The moment you see the new structure you feel it stands for something new and vital, something wide awake and freshly minted. And no sooner have you entered its portals and glimpsed the oval auditorium with its ceiling worked in relentlessly echoing curves than you are convinced of its character and mission.

This Urban auditorium, said to be an acoustical marvel as well as a peculiarly intimate chamber for music or other entertainment, is typical of the structural, decorative and utilitarian aspects of the entire school. Commodious class rooms are located above the auditorium, and on the third floor is a large room decorated with murals depicting American industry by Thomas H. Benton. The reception-room on this floor is admirably arranged for the exhibition of prints and drawings and is at present hung with a large group of woodcuts by Clare Leighton, the English artist whose illustrations for works by Hardy, Tomlinson and Wilder have brought her wide acclaim.

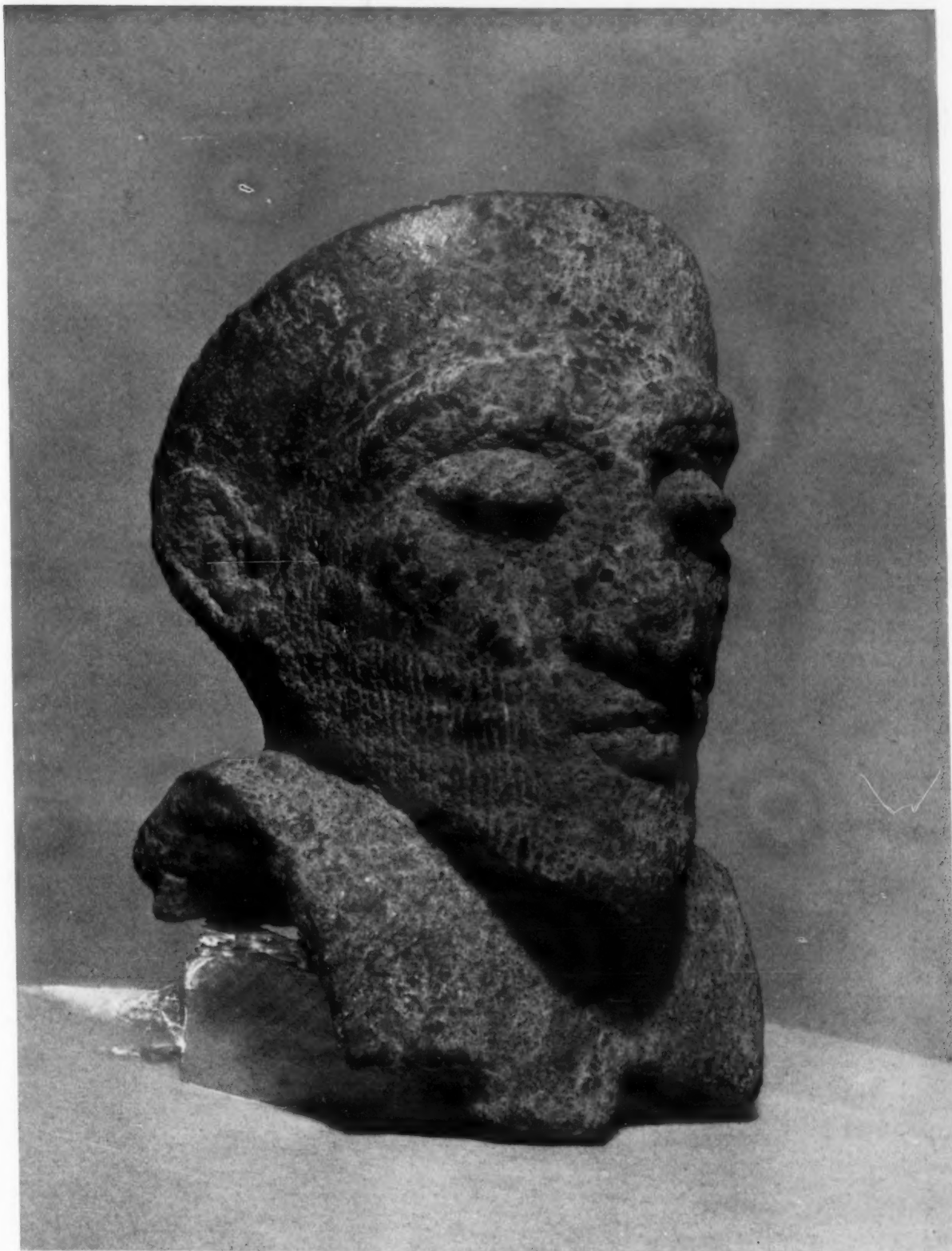
The fourth floor houses the library which runs into the story above via an interestingly designed double stairway in Mr. Urban's most felicitous manner. Here is a fresco by Clemente Orozco done straight on the plaster wall in the old time buon-fresco manner. And in the lounge above, Katherine Dreier has arranged an exhibition of paintings under the auspices of the Société Anonyme by outstanding masters of the modernist schools, among whom are Leger, Kuniyoshi, Kandinsky, Klee, Campendonk and Weber—and never before shown in New York. Also in another large room in this part of the school is a series of frescoes by Mr. Orozco designed to illustrate the revolutionary ideals that are stirring the world today to its foundations.

Just for extra good measure there is the Design Workshop where Ralph Pearson has arranged an exhibition of rugs designed and manufactured by the group of modern painters who have been cooperating with him in an attempt to create an American style in floor coverings. This group includes Thomas Benton, Buk and Nura, John J. A. Murphy, George Biddle, Winold Reiss and John Storrs.

In the school's pent-house, under the direction of Edwin Avery Park is an exhibition of modern furniture and interior decorations, illustrating the best designs that can be produced by industrial methods.

The day I visited the school the last

(Continued on page 4)



HEAD IN BRONZE

CIRCA 1500 B.C.

Loaned by the Brummer Gallery to the International Exhibition of Persian Art in London

## Garvan Sale Brings Nearly a Quarter of a Million With Early American Silver the Leading Feature

The Garvan sale of early American furniture, silver, pewter, glass, china and lithographs by Currier and Ives on the afternoons of January 8, 9 and 10 crowded the American-Anderson Galleries on all three occasions and especially the last, Americana of late years being in great demand and the items offered of very notable quality. The distinguished audience which crowded the sales-room numbered many museum representatives, important private collectors and their agents and leading dealers. The most intense interest was manifest throughout.

All told, the three sessions brought a total of \$242,852.50, the silver alone amounting to \$68,695. The few but rare prints by Currier and Ives also fetched excellent prices. The highest figure paid for a piece of furniture was the \$11,000 given by I. Sack for a Chipendale carved mahogany highboy attributed to William Savery.

The second highest price in the dispersal was paid by M. M. Helman for a carved and paneled oak 'tulip and sunflower' press cupboard, dating from 1670-90 and made in Hartford County, Conn., for which he gave \$10,

500. A carved mahogany highboy, attributed to William Savery or Jonathan Gostelowe, was secured by Mr. Sack for \$9000.

The silver, which came at the beginning of the third session, included an unprecedented number of items by the prominent silversmiths of New York and Boston during the XVIIth and XVIIIth centuries. R. A. Plimpton of the Minneapolis Art Institute not only paid the two top prices but bid high for a number of other articles which he secured. For a flat-top tankard stamped twice with the name of Peter Van Dyck, he paid \$9000. This example which is classed among the rarest and finest work of the earliest New York silversmiths, is illustrated in Ensko's *American Silversmiths and Their Marks*. For a somewhat larger flat-top tankard, stamped on either side of the handle with the crude initial H b, standing for Hendrik Boelen, he gave \$8500. At one time this rare piece was on view at the Metropolitan Museum. A signed pear-shaped teapot by Adrian Bancker, having the simplicity of design most prized of all the types produced in the XVIIIth century and exhibited at the Boston

Museum in 1906, brought \$3500. Mr. Plimpton, also, it is interesting to note, acquired for \$1250 a pair of Queen Anne walnut web-foot transitional side chairs made in Philadelphia between 1745 and 1760.

A very rare piece, a silver caudle cup of great purity of form by Jeremiah Dummer, which has come down in the Emerson family for two and a half centuries, went to W. C. Loring for \$4500.

William Randolph Hearst, through his agent, secured a number of important examples in the silver collection, among them a silver dome-top tankard by John Burt of Boston for \$2400 and a similar specimen by Jacob Hurd of the same city for \$2200; a dome top tankard by Samuel Vernon of Newport R. I., for \$2400 and a mug by Joseph Loring of Boston for \$1125.

Other high prices for the silver include \$2800 paid for a pierced brazier by Jacob Hurd and \$2500 for a domed tankard by Edward Winslow of Boston, both purchased by Mr. Sack.

During the course of the third session most of the finest examples of

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## Russian Icons On View at the Metropolitan

Display of Ancient Slavic Treasures, Finely Restored by Soviet Experts, Ranks High in January Art Calendar

By RALPH FLINT

Despite the various protests concerning the showing of the Soviet collection of Russian icons at the Metropolitan Museum of Art under the auspices of the American Russian Institute, the public and private openings went through as scheduled this week, and the Museum's large gallery of special exhibitions will doubtless continue to be one of the important rallying points for art lovers while the show lasts. This display of ancient Slavic treasures is another of those dramatic triumphs of aesthetic revaluation that our modern eclecticism has made possible, in this case "aided and abetted" by a remarkable feat of restoration by Soviet experts that has brought these religious paintings out of their long encrustation of altar smoke and grime. If the present Russian régime does nothing more than this, it will have earned our gratitude.

Museums, according to Lee Simonson's foreword to the catalog, have become a remarkable feature of the Soviet rule—he lists thirty-one in Leningrad and thirty-nine in Moscow—and if the religious significance of these altar ornaments has undergone revision at Soviet hands, their aesthetic value has gone up a thousand per cent. In one or two cases the authorities in charge of restoration have left portions of the panels in their original state of obscurity, and it is at once apparent that only today can the glories of Russian religious art at last be truly realized. To those of us whose previous acquaintance with Russian icons was limited to those small metal-bound panels with perforations for showing 'he painted figures underneath, these hundred or more icons are a revelation. They range in size from the small metal-ornamented type to huge panels, such as the other European countries contrived for their churches. In color and design they present an amazing display of pictorial originality and daring. The Byzantine influence, of course, is the dominant note throughout, but the Russian genius has taken the original XIIIth century patterns and led them into many interesting variations. Something of the majestic simplicity of Giotto is felt in the best of the icons, plus a richness of trapping and an intensity of color and accent that suggests a more vibrant if cruder temperament than the Italian. These early and for the most part nameless painters were quick to signalize their religious ardors, to emphasize those qualities of rugged form and dramatic splendor that one would expect from a race combining eastern and western inheritances to such a degree. The colors have been laid on with a lavish hand, in contrasting areas of reds and blacks and whites—almost modern at times—so that the large gallery at the Metropolitan Museum becomes a prismatic paean to a faith that was once a glowing issue.

Certain of the more valuable panels have not been included in this exhibition owing to the dangers of transportation, but copies of a surprising exactitude and quality have been achieved, serving to illustrate the historical continuity of icon painting. These panels range from the XIIIth to the XVIIIth centuries, and display a variety of schools and talents for the

(Continued on page 6)





"CITY BUILDING"

By THOMAS H. BENTON

One of the series of mural paintings made by this artist for the New School of Social Research

### Germany Seeks More Protection For Her Art

BERLIN.—The greatest German artistic association (Reichverband Bildender Künstler) has made an application to the government suggesting the inclusion of museums' property in the list of nationally important works, the exportation of which is impossible without special governmental permit. Especially in cases such as the much commented Vermeer affair in Brunswick, when members of the former Imperial family have rights of ownership it is advisable to protect Germany's art treasures from exportation. Rumor has it that despite the veto of both the Chambers, selling negotiations for the Vermeer are being carried on.

Upon a proposition made by the Württemberg government Grünewald's painting of the Virgin Mary from the church at Stuppach near Mergentheim has been included in the list of nationally important works. Four years ago this valuable painting was brought to the museum in Stuttgart, where it was submitted to a careful restoration, which has now been successfully terminated. To house its cherished property the small parish of Stuppach intends erecting a special chapel which will be ready for occupancy in the spring of 1931. It is said that an offer to sell the painting for several million marks has been declined.—F. T. D.

### Modernity Rules New School Of Social Research Building

(Continued from page 3)

touches were being put to panel and portal, and the large Orozco frescoes were as yet unfinished. By now the New School of Social Research will be alive with eager groups of students gathered about the various dispensers of the new culture and enjoying the various exhibits that make this new art center a veritable five-ring circus.

In the Benton murals, which deal in luxuriant detail with the manifold phases of American industry, the artist keeps up a running pattern that is constantly varied and well accented, divided here and there by raised bands of silver, and he manages to keep the sharply defined figures that crowd his composition from swamping its all-over effect. He has gained immeasurably since his large display of murals, in all the departments of his art, and it is with a feeling of genuine admiration for having accomplished such a tremendous undertaking that I viewed this Benton frieze. He has taken the great jumble of modern Americana—jazz, subways, steel riveting, ship-building, prize-fighting, levees, riverboats, trains, steamers, factories, airplanes, reapers, oil gushers, mines, Harlem, the circus—whatever is to be picked up north, east, south or west—and made a fine mosaic of it all. It is

a room to be pointed out with considerable pride, a genuine piece of American decoration.

The Orozco frescoes are in a wholly different mood and manner, simply patterned without attempting anything more than flat wall decoration of the most elemental type, but needless to say, this Mexican artist has charged his areas with inflammatory designs that stem straight from the revolutionary halls of our sister republic to the south. Peace, social order and liberation of mankind from slavery are the main themes of his work, which I hope to touch upon at some later time in greater detail. He has grouped his figures into powerful patterns and suffused his walls with hot ochreous colors that breathe the very spirit of revolt. My first impression was a most favorable one, except perhaps for the Gandhi group, but as I saw Mr. Orozco's assistant, attractively clad in pale blue overalls, busy chopping away parts of the painted wall preparatory to laying fresh plaster for purposes of revision, I assume that perhaps Mr. Gandhi's corner has undergone some tinkering. It is a handsome dado, nevertheless, filled with the sound and fury of nations in revolt and worked out in the artist's best manner.

Miss Dreier's modernistic circus is one of the most stimulating contributions that have come to town in some

time, and we see certain men like Picabia and Campendonk who are not to be met with every day in the New York galleries. The two large Picabia panels are in his newest manner, so I'm told, very stimulating in the criss-crossing of patterns and highly original in style. Campendonk proves to be a powerful designer and one to keep in touch with. Then there are such interesting people as Miro, Klee, Stella (little seen today in the galleries), Weber, Lubbers, Leger, Kandinsky, Graham, Burliuk, Man Ray and so on. A dozen German painters are also here, which makes the third New York exhibition of consequence within the past two weeks to feature modern German art.

### HUGE STATUES TO LEAVE VERSAILLES

PARIS.—Sixteen colossal statues of great French military leaders will be removed from the Court of Honor at Versailles as part of the program of work financed by the Rockefeller gift fund, states the *New York Times*.

These enormous statues, regarded by some architects as out of proportion with their setting, will be transferred, principally to the native towns of the heroes they represent. Four of the statues, representing Du Guesclin, Bayard, Turenne and Condé, will be placed at the St. Cyr Military Academy.



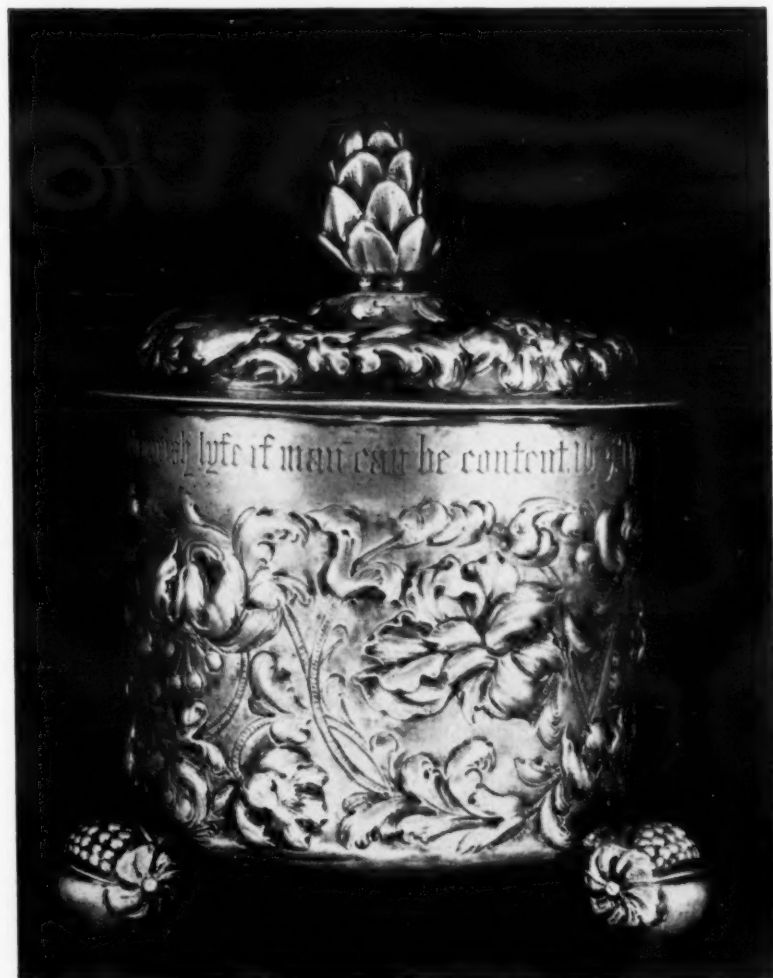
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The first mention of "EDWARD MANGIE" as a maker in HULL is in the year A. D. 1666, in which year no Date Letter was recorded.

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## BACHSTITZ RUG IN PERSIAN SHOW

The early XVIIIth century dragon rug, which has been loaned by the Bachstitz Galleries to the Persian Exhibition in London, is a particularly noteworthy example which is well known in the literature of art. Mr. Arthur Upham Pope director of the great London showing wrote of this rug when it was included in the Chicago Arts Club exhibition of Early Oriental Carpets:

"This is the only dragon carpet that has yet come to light which is on a field of blue, although a number of pieces contain a good deal of the color. The taming of the savage contours that mark the earlier pieces and the turning from the usual red field to the softer blue, reflect directly changes in taste that were taking place at the Persian court. . . ."

This rug was also published by Mr. Pope in his *The Myth of Armenian Dragon Carpets*, page 157.

Dr. R. M. Riefstahl, another leading expert on Oriental art has likewise written of this carpet. He says in part: "The Bachstitz rug is a typical example of a dragon rug and resembles most the specimen exhibited as No. 92 in the Munich Mohammedan Exhibition. . . . The number of rugs of this type is extremely limited. The Ballard collection at the Metropolitan Museum of Art and that in the Boston Museum possess fine specimens of this type, which is also represented in a few private collections. Compared with the other rugs of the same group, the present carpet can be called an excellent example."

## BOSTON ACQUIRES CARTEL CLOCK

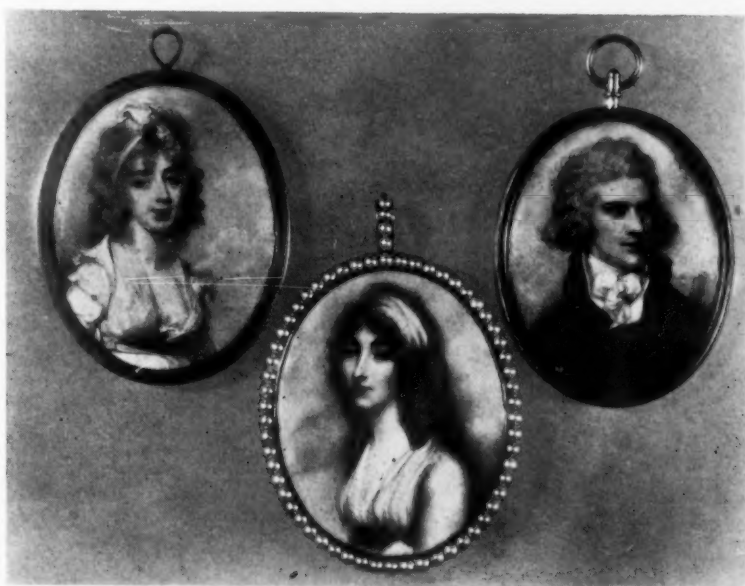
BOSTON.—A French cartel clock of the XVIIIth century, purchased by the Boston Museum from the recent Spreckels sale at the American-Anderson Galleries, New York, is a characteristic example of the best work produced in this last great period of the decorative arts. The clock, dating from about 1760, is of gilt bronze wrought in a design of acanthus leaves, blossoms and chinoiserie. Like all objects produced for the aristocratic taste of that time, the clock reflects the gay, fanciful mind which admitted no impossibilities. At its greatest width it measures 16 inches and is 24 inches high. It is unsigned, but similarity to a clock by Caffieri suggests that it may have issued from the same shop. The Caffieri clock in the Jones collection at Victoria and Albert Museum has many features in common, though less elaborate than the Boston example, which will hang in the Regence room in the new wing.



ARMENIAN DRAGON RUG

EARLY XVIIIth CENTURY

*Loaned by the Bachstitz Galleries to the Exhibition of Persian Art in London*



Miniature of Mrs. Samuel Stephens. White dress, blue waistband. By G. Engleheart. Mentioned in Engleheart's engagement book.

Miniature of Miss Bell in white dress. By Andrew Plimer. From the Leinster Heirlooms.

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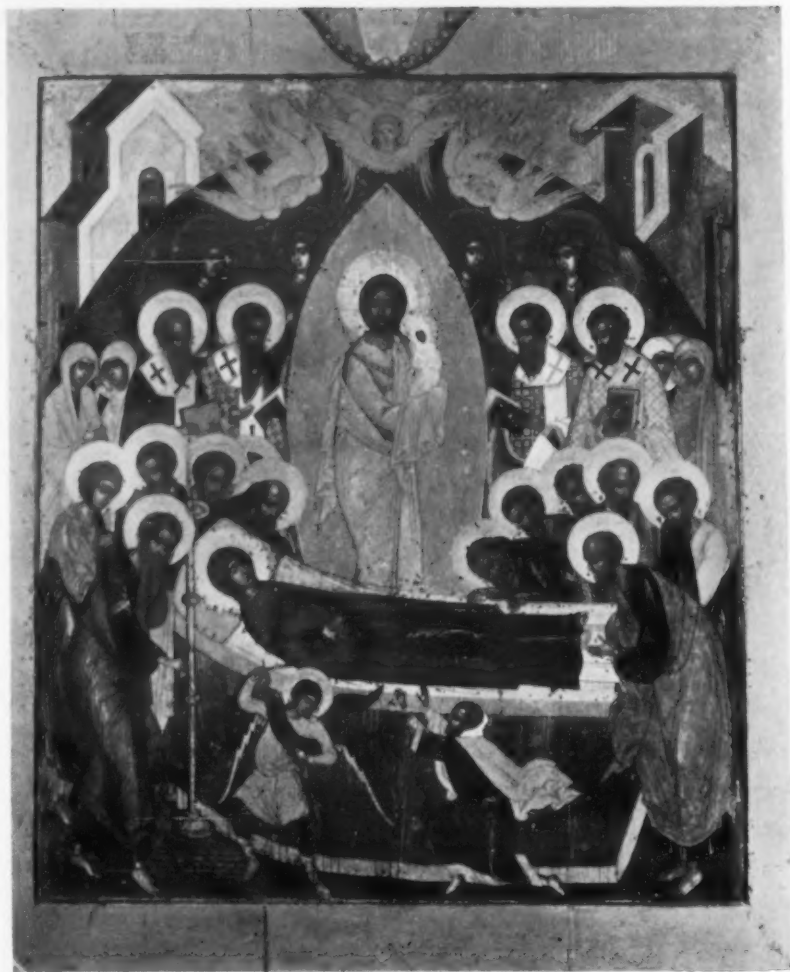
## WEIMAR MUSEUM SHELVES MODERNS

BERLIN.—Reactionary governmental authorities in Thuringia have given orders to store up modernistic works by contemporary German artists in the museum at Weimar. Consequently, pictures and sculptures by such men as Klee, Kandinsky, Feininger, Barlach, Dix, Kokoschka, Lehmbruck and several others have been removed from the public show rooms.

This hostile measure was issued under the pretext that the spirit of these works is anti-national and has nothing in common with the feelings of the German race. The contention, which is absurd and without any foundation is merely a cloak for narrow-mindedness and provincialism. However, this flagrant insult to some of the best living German artists has been remedied by the director of the museum in Erfurt, Dr. Kunze, who declared that he would gladly accept the rejected works for his institution. His proposition has been accepted, and the paintings and sculptures are now shown in Erfurt.

Besides the Weimar affair there have unfortunately been other evidences of a reactionary vogue threatening our liberty of taste. Certain circles are trying to assail various forms of artistic progress and these destructive tendencies demand the unanimous opposition of all who are interested in constructive aims. The committee against censorship combats official tutelage in artistic matters. Painters, sculptors, architects and writers have joined in the movement against those reactionaries who attempt to subdue the artistic spirit of the era. Artists, indeed, are the spiritual antennae of their time, endowed with power to give initial shape to the subconscious feelings of the community, and therefore their novel operations are often exposed to attack. However, as history proves, retrogressive tendencies are in the long run doomed to failure, and are soon defeated by new and vital forces.

In contrast to the above mentioned occurrences the Deutsche Museumsbund, an Association of Directors of German Museums, have made a gratifying resolution at their last convention. The directors declared that they wish to give substantial aid to young artists by the acquisition of contemporary works for public art institutions. It is expected that other art circles will accept the authority of acknowledged connoisseurs and follow suit. Foreign countries should also be brought to an appreciation and understanding of German contemporary art through public institutions.—F. T. D.



"THE DORMITION OF THE VIRGIN" By SIMEON USHAKOV  
This work, dated 1663, is included in the exhibition of Russian icons now on view at the Metropolitan Museum

## Russian Icons at Metropolitan

(Continued from page 3)

student bent on deciphering the inner history of this hitherto unknown phase of European painting. With their outer coatings of dirt and repainting removed, they appear as if done yesterday, so fresh are the colors and so high in key. Certain of the panels have running friezes bordering the inner figure, illustrating events and miracles much as in the predellas of the Italian altarpieces. And here you will find painting of a quality unexcelled in any of the European schools.

The frame of an icon of the Virgin (No. 79), of the Novgorod School of the XVth century, from the Monastery of Saint Anthony, Novgorod, is one of the finest of these, and each of the little scenes is worth careful investigation. Such perfection of grouping and rich invention of form is seldom encountered in any art. The "Panel of Saint Cyril of Belo-Ozero" (No. 69), attributed to Dionysius, of the XVIth century, is another specially fine example of the border idea. The "Quadrupartite Icon of the Raising of Lazarus" (XIVth to XVth cen-

tury), is a splendid piece of imaginative religious painting, suggestive of the Italian Sassetta, but more rugged in character. The most famous icon is the "Virgin of Vladimir" (a copy), an XIth century painting in the pure Byzantine manner, and this design is to be found repeated in several other icons in the exhibitions with modifications. The "Saint Nicholas" of the Novgorod School of the XIIIth century is the earliest original in the present exhibition, which, by the way, has already been presented at the Boston Museum of Fine Arts and the Victoria and Albert Museum in London.

The Metropolitan Museum issues a statement relative to the various charges that have been brought against it in regard to countenancing this so-called act of Soviet vandalism:

"These icons are old paintings," we read, "many of them running back to the XIIIth century. They come from various museums and galleries in Russian cities. Some of them have long been museum pieces illustrating the history of Russian art. The museums and galleries which have long owned them appear to be still in possession of them, except that they have been entrusted for exhibition purposes to the American Russian Institute. This probably could not have been done without the consent of the Soviet Government. The American Russian Institute has entrusted them to us for exhibition as we received them from the Boston Museum."

It would be difficult to imagine a more equivocal statement than this, and it succeeds admirably in leaving the entire issue just where it was at the start.

## Additions Made To the Harrison Art Gallery

LOS ANGELES—With the opening of the second wing of the new Los Angeles Museum, the Mr. and Mrs. Preston Harrison Gallery of Modern French Art was moved to a larger gallery in the new addition.

This collection, donated in 1926, was the first gallery of contemporary French water colors in the United States. A catalog was prepared and published about three years later. So many additions have been made by Mr. and Mrs. Harrison that a supplementary catalog will have to appear in the near future. The following pictures have recently been made a part of the collection: Guillaumin's "Portrait of Madame Cezanne," important oil paintings by Maurice Denis, E. Othon Friesz, Henri Verge Serrat, Georges Kars, two by Albert Andre and two by Marcel Mouillot; three by Georges Capon; an Aman-Jean and two small but fine examples by A. Derain and Max Ernst.

Twelve pastels, aquarelles and drawings also have been added by Georges Kars, Georges Capon, Leopold Survage, Verge Serrat, Othon Friesz, Constantin Guys, Maximilian Luce, Jules Pascin, Maurice Vlaminck and Per Krohg.

The Harrison Gallery now consists of thirty oil paintings and eighty-five aquarelles, pastels and drawings.

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## MACKAY PRESENTS SHIELD TO MUSEUM

Clarence Mackay has presented to the Metropolitan Museum a XVth century shield, ornamenting with arms attributed to the Eglauer family.

To quote Stephen V. Ganesay in the January Bulletin of the museum:

The shield is stoutly built and is similar in construction to archers' tall standing shields. It was probably carried both in war and in the tournament, for tilts were often as dangerous as actual warfare. . . It is roughly rectangular, with the upper corner on the dexter side cut away and notched to form a lance rest. This feature first appeared about the middle of the XVth century and continued in use into the XVIth century. Shields with such notches were contemporary with the breastplates with lance rests, of which some of the earliest examples (about 1400) are the pieces from Chalcis in the Bashford Dean Memorial Collection. Our shield . . . is richly decorated with heraldic arms and devices heightened with gilding. It is a rare example of XVth century painting unrestored, for shields were often repainted. . . when the original ornamentation had served its purpose. Around the border is an inscription in gold, "Io harr," repeated ten times—a war cry meaning "I persevere." This cry again appears on the left side in a banderol above and below the blazon. In another banderol, on the right side below the armorial bearings, appears the motto, "Las ubergan," the translation of which can only be conjectured.

One often notes in paintings shields notched for the lance, e.g., in the works of the brothers Van Eyck, Memling, and Crivelli, but actual examples are extremely rare.



"THE TEMPTATION OF CHRIST"

By MASTER LCZ

Important engraving by this rare master included in the seventh annual exhibition of XVth and XVIth century prints at the Knoedler Galleries

## COLOR EXHIBIT FOR NEW YORK

An exhibition on the science and art of color will be given by the Museum of Science and Industry of New York at its headquarters at 220 East 42nd Street, from January 20 to March 15.

"This exhibition will be the first comprehensive effort yet made to indicate the use and future possibilities of color in virtually all departments of modern life and will bring to the general public and the technician a better understanding of both its scientific and artistic aspects," says Professor Charles R. Richards of the museum staff.

The exhibition has been organized through the collaboration of leading American scientists, artists, technicians, engineers and educators, and the exhibits range from colored kitchen utensils and other articles in the home, to clothes, decorations, reading material, food products, color in transportation, manufacturing and industrial processes, and give glimpses of the kaleidoscopic cities of the next century.

In asserting that we are probably on the threshold of a new era in the use of color, Professor Richards voiced the opinion that "this third decade of the XXth century might be characterized by future generations as the real beginning of the age of color."

In addition to the numerous exhibits of color arranged by the museum itself, more than 200 scientific, industrial and business organizations will offer displays.

With many of the exhibits, switches and levers will permit the visitor to make his own demonstrations.

## Chicagoan Buys Objects From Guelph Treasure

Five objects from the famous Guelph treasure, for centuries in the possession of the Duke of Brunswick, have been acquired by Mr. and Mrs. Chauncey McCormick of Chicago, reports the *New York Times*. Several of the objects, it is understood, are to be given to the Antiquarian Society of the Art Institute of Chicago, of which Mrs. McCormick is president. One of their purchases is a XIVth-century monstrance, which contains what is said to be a tooth of John the Baptist.

This acquisition by Mr. and Mrs. McCormick increases to a dozen the number of objects from this noted collection of medieval ecclesiastical art which are known to have been bought by American museums and collectors. There were a total of eighty-two objects in the collection, which was said to have a value of \$5,000,000.

The treasure was bought last year from the former Duke of Brunswick, son-in-law of the ex-Kaiser, by a group of art dealers. One of the firms was J. & S. Goldschmidt of Berlin and Frankfurt, Germany, and 730 Fifth Avenue, from whom Mr. and Mrs. McCormick made their purchase.

The silver-gilt monstrance was made in Lower Saxony at the end of the XIVth century and is 17 3/4 inches high. The rock crystal vase which contains the relic, however, dates from the Xth or XIth century. Another of the objects acquired by Mr. and Mrs. McCormick is a pyxis on a foot. This object is thought to be of French workmanship of the XIVth century.

Other purchases include a cross made in Brunswick about 1325 and a silver relic monstrance of St. Christina, of Brunswick craftsmanship, dating from the second half of the XVth century.

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## BOSTON DISPLAYS AMBER COLLECTION

BOSTON.—The famous collection of amber bequeathed in 1901 to the Boston Museum by William Arnold Buffum is now permanently installed in a specially prepared alcove in the new wing. With the aid of overhead lighting and cases lined with natural colored pongee silk, the rich and variable tones of the amber are admirably brought out. The collection is one of the most complete in the world, distinguished for both beauty of workmanship and for the rare quality of the amber. The specimens range from uncut stones to a highly decorative XVIIIth century crucifix. Chess men, necklaces and other types of jewelry, small ornamental pitchers, statuettes and polished stones suggest the diverse uses to which the material was put in comparatively recent centuries.

Mr. Buffum, whose long study of amber is embodied in his book, "Tears of the Heliades," says in his text:

"Amber and tin, no doubt, were the commodities which first led the ancients to take an interest in the North and West of Europe, and it is interesting to note that civilization was promoted and extended by means of the traffic in this merchandise."

In Greece and Rome and in the Renaissance, it was considered a fashionable adornment, and a piece of amber brought a better price than a slave

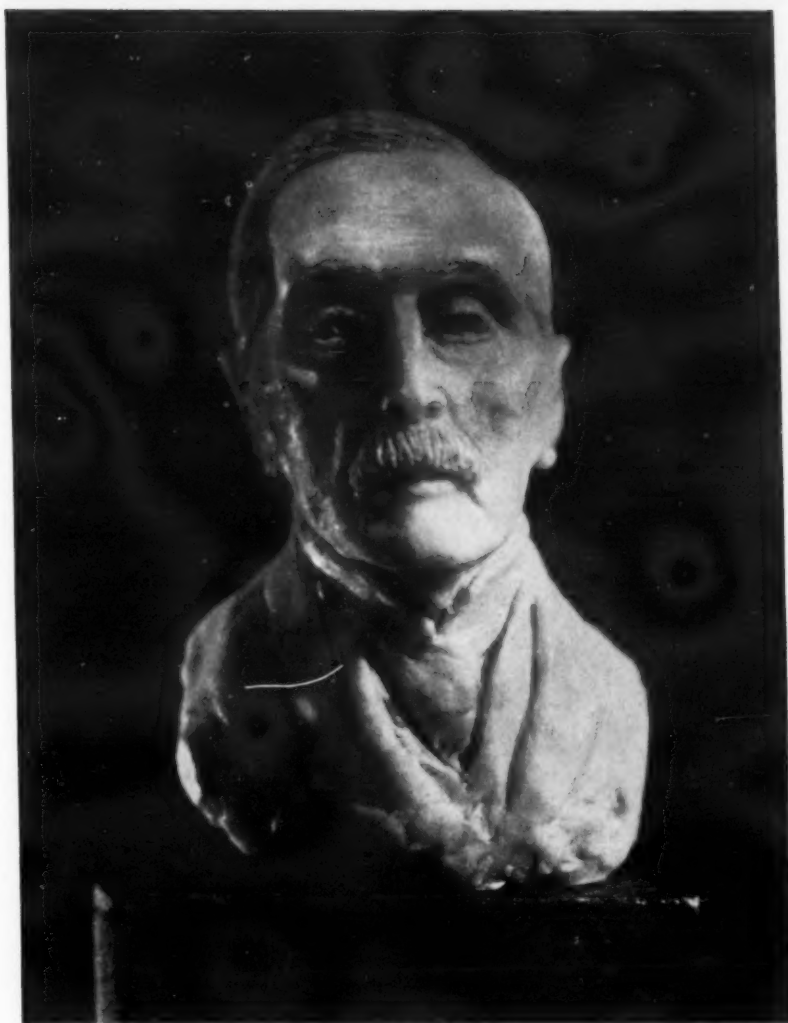
## Leading Dealer Leases Building On 57th Street

Charles of London, the noted expert on old English furniture and objects of art, whose gallery has long been situated at 2 West Fifty-Sixth Street, has recently taken a long term lease on the building at 52 East Fifty-Seventh Street, between Madison and Park avenues. The property, which is the largest single plot on the block, will be subjected to extensive alterations. After completion of these improvements, Charles of London will use the building for the display of his important collection of early English furniture and decorations. Thus another leading dealer will join the ever-increasing coterie who have adopted the Fifty-Seventh Street artery as their headquarters. The property was leased from the Frank N. Dowling estate.

## MUSEUM EXHIBITS GEORGIAN ART

On January 8th there opened in the Museum at Fairmount a loan exhibition of Georgian art, the scope of which includes furniture and glass of the period of George III, with certain porcelains, prints and other accessories. One gallery is given over to English furniture and other decorative arts of the Adam, Hepplewhite and Sheraton styles to show the genesis of the classic revival. Here can be seen fine satinwood furniture, several pieces having been formerly owned by the Marquess of Ripon, and enriched with delicate inlays of rare woods, painted with classical figures and festoons of flowers, or mounted with chiselled bronze. Mahogany pieces after Hepplewhite's and Sheraton's patterns are well represented in a variety of examples which are distinguished by restraint in design and excellent carving. The walls are hung with prints and mezzotints after Morland and Wheatley, crystal and gilded wood candle sconces and mirrors. Disposed upon the case-pieces or within cabinets one finds Wedgwood, Worcester and Chinese armorial porcelain, and English and Waterford glass, as well as silver, a collection of tea caddies and small trinkets in enamel, ivory and other materials.

In the adjoining gallery is shown American decorative art of the corresponding post-Revolutionary period, reflecting the influence of the current



PORTRAIT BUST OF WILHELM VON BODE

By CATHERINA BARJANSKY

Included in the artist's exhibition now on view at the Edouard Jonas Gallery

English fashion in America when foreign contacts were again resumed. The furniture is noteworthy for the wide variety of its origin, pieces having been made by Samuel McIntire, Duncan Phyfe and Henry Connelley—to cite only three recognized makers from Salem, New York and Philadelphia respectively. This section affords an excellent opportunity to study the Sheraton and Hepplewhite style, as it was interpreted at widely separated points of the Atlantic seaboard, and in manners as divergent in viewpoint as they are geographically. In addition to this furniture, which has for the most part never been publicly exhibited before, there is shown a comprehensive selection of glass, some

three hundred pieces in number from the collection of George Horace Lorimer. All the finest types of American glass made during the last third of the eighteenth and early nineteenth centuries from Mannheim, South Jersey, New England and Ohio, including the blown, blown and moulded, two mould and three-mould specimens in a wide range of colors and shapes, are adequately represented. Upon the walls American engravings and colored prints by E. Savage and William Birch are to be seen, together with several landscapes in oil by Birch, and a painting on glass by Savage. Mirrors, embroidered pictures and early maps will also contribute further interest.

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## EXHIBITIONS IN NEW YORK

### FLOWER AND ANIMAL PAINTINGS

Reinhardt Galleries

A very select gathering of canvases illustrating flower and animal painting from the XVIIIth century until today is to be found in the Reinhardt Galleries through the month. Here are such early masters of still-life painting as Gaupar Verbruggen, Sir William Beechey, Roelandt Savery, Willem Friedrich van Royen, Abraham Mignon and Abraham van Beyeren, and we see their excellent practice in rendering delicate textures and massing miscellanies of handsome forms. The van Beyeren canvas is replete with those little naturalistic touches so dear to the Dutch heart of the XVIIIth century—cut lemon rinds falling away in graceful ringlets, and fruits that are good enough to eat on sight.

But the main show is the modern section where we have such a galaxy of stars as Kuniyoshi, Bonnard, Derain, Dufy, Bruce, Orpen, Sterne, O'Keeffe, Fautrier, Kisling, Braque, de Chirico, Marcoussis and Matisse, prefaced by an older group that includes Gauguin, von Gogh, Redon, Rousseau and Manet. Wherever flower paintings are to be assembled, there must surely be included that mystical painter of tender blooms, Odilon Redon, and it is a matter of general rejoicing that the Museum of Modern Art is to feature him in their next exhibition, it being several seasons since Cesar de Hauke brought together at Seligmann's that fine group of his canvases for our delectation. This unique and evocative artist has penetrated deep into the heart of flowers without which life would be a barren spot indeed.

Georgia O'Keeffe, a past mistress of flower-abstracts, has two large colorful compositions running into lovely rose tones that are well set off by a striking composition of Fautrier's, that sinister floral painter whose blooms look as if they had been plucked from the nether world. It was a master stroke of hanging to put the O'Keeffe either side of the Fautrier, serving to bring out the best qualities in each painter. A tall iris composition presents Miss O'Keeffe in a more somber mood. The group of flower and fruit paintings by Maurice Sterne shows this brilliant painter advancing his newly developed technique. He gets a running brushstroke that gives his forms a persuasive animus, and his color has grown richer by half since he came back to America and started another phase of his painting career. Pierre Bonnard's "Poppies" brings out that master colorist's remarkable command of palette and design, and the Gauguin and Renoir canvases are typical of these two French masters.

What show of animal paintings is to be considered without the redoubtable de Chirico and one of his marcelled steeds pawing some Roman ruin, all pretty pomp and antique circumstance; or minus the insinuating Dufy and his sleek Longchamps favorites? The Orpen painting of a tiger den is a dreary composition, literary, overcrowded with unnecessary detail and pretentious. The near-by Delacroix pastel of a tiger makes the Orpen animals look like comfortable studio props.

Some delightful street scenes by Foujita have to be mentioned and while they do not come under the general heading of the exhibition, they are what he was pleased to send and what that man does with his delicate line on a snowy white ground is hardly anybody's business. The Kuniyoshi still-life is in that brilliant painter's best manner and confirms my opinion that he is far from being ranked where he deserves.

### MODERN GERMAN PRINTS

Art Center

Under the auspices of the Association of German Book Artists, an interesting, not to say, important showing of modern German prints is on view at the Art Center. A distinguished committee is listed in the catalog and there are elaborate forewords by Max Friedlander, director of the Kaiser-Friedrich Museum in Berlin, and others. More than sixty

print makers from The Fatherland are on hand, and in most cases the display runs lightly in the modern mode. There are such moderns as Klee, Kandinsky, Feininger and Campendonk, all well known in New York through frequent representation, and there are Lehmbruck and Liebermann representing the earlier and more conservative group. It is the more imaginatively inclined of the print-makers—the Klee-Kandinsky group—that gives the exhibition its real character, while several color plates add a note of gaiety to the gallery. Klee is easily the most interesting of all the modern Germans, and his delightful inventions and subtle color sense give his work a genuine vitality and charm. Kandinsky is also a modernist to be counted with, his quaint little abstractions with their primer-like progressions of geometrical forms easily standing the test of close acquaintance. Ewald Mataré is one of the most interesting of the newer men, his colored woodcuts of animals being decidedly a feature of the exhibition. Otto Lange, Otto Dix, George Matthey, Max Pechstein, Oskar Kokoschka, Wilhelm Heise, Karl Hofer, and George Grosz are some of the outstanding members.

### KADAR BELA

Penthouse Galleries

Under the distinguished auspices of Christian Brinton, that erstwhile impresario of the galleries and paragon of de luxe, Kadar Bela makes his New York debut via the Penthouse Galleries. His art is generously set forth with more than fifty of his highly modernistic inventions. Taking his work as it stands—and it makes the most becoming exhibition that the Penthouse Galleries have yet sponsored—Mr. Bela can be set down at once as a most spirited fellow, curiously compounded of various European art influences of today that need a closer fusion to arrive at any considerable rating. It is hard to evaluate a man who is so fertile in his decorative impulses, so colorful in his pictorial enthusiasms. He is best when most severe and restrained. In a composition entitled "Horse Marine," Mr. Bela strikes a note which seems, at first acquaintance, to be the most wholly individual expression in the entire assemblage of works; less discursive and derivative than many of his moods and manners.

### GEORGE LUKS

Rehn Galleries

With the two large canvases that figured so conspicuously at the recent Pittsburgh show, George Luks is the New Year's attraction at the Rehn Gallery, the large gallery being given over to his oils and one of the inner rooms to the water colors. Mr. Luks is the painter with a punch, is all for making a smacking show of his art, of stressing volume to the breaking point. He concentrates on his figures with a theatrical insistence, bringing them out of the background shadows like a true impressario, making their best points tell for all there is in them. What subtlety he gets into his portraits and figure pieces lies in the delicate nuances of modelling that he tucks away in the general envelope of the main form, but most of the time I think he tells too much.

Luks likes red-blooded folk as a rule, and is equally vigorous in his brushwork. When he is doing little children, however, he drops into softer, more tender moods, and there he has probably done his best work. But when he is confronted with such a buxom matron as his "Ann of Malden Bridge," he goes the limit in flaming pinks and purples and broad curves. How the lady in question felt about the result of her sitting to Mr. Luks has not been divulged. It must have been either the big moment of her life when she saw herself through Mr. Luks' eyes, or else she started at once on a severe course of retrenchment. She is there wholly in the flesh, one might say, and she seems as jolly as the chromatics of her dress.

The other Carnegie canvas, "Mrs. Gamely" is an equally forceful piece of painting, the old woman with her white hen being a typical example of the genre manner that Mr. Luks has developed so intensively these many years. His self-portrait, while undoubtedly a likeness, is a rather stereotyped performance, but there are several other better portrait heads.

It is in the department of water coloring, however, that I think Mr. Luks shines best today. Here he is adopting some of the newer color harmonies and those sharply defined patterns that belong primarily to the modernists. His handling of the medium is growing lighter, and most of these water colors are right up to the minute in their enduring vitality and freshness of design.



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## THE BAUHAUS EXHIBIT

## Becker Gallery

Running simultaneously with the exhibition of German prints at the Art Center is an interesting miscellany of German art at the Becker Gallery illustrating the work and theories of the Bauhaus in Weimar, founded directly after the war by the architect Walter Gropius, as an experiment in democracy in relation to furthering the applied arts. Something of the William Morris plan of medieval craftsmanship in a socialized setting obtains in this more modern incarnation of the guild idea, and it is in line with the later Wiener Werkstaette, whose products were so delightfully displayed in our midst in the days when Joseph Urban ran his shop on the Avenue.

From the beginning, during its earliest phases, Bauhaus has gone in for individualistic expression in all the arts, stressing the modernistic ideas of emancipated design. The Bauhaus left Weimar in 1923 and it was persuaded to settle at Dessau, some sixty miles from Berlin, a small community that Gropius fired with the necessary enthusiasm to get back of his movement. Klee, Feininger and Kandinsky, members of the celebrated Blue Four, were part of the teaching staff, but as Gropius emphasized functionalism more and more they were practically ousted from the curriculum of the school. However, Gropius left in 1927 to take up the practice of architecture and Hannes Meyer, an extreme practicalist, took his place, but his severity of rule almost cost the



"LA PIAZZA"

By CANALETTO

This painting, formerly in the Holford collection, is included in the collection of a Swiss nobleman, to be sold at the American-Anderson Galleries on January 22

Bauhaus its very existence. Now Mies is the director, order is restored, communism banished, work is resumed, and once more the name of Bauhaus resounds with full meaning.

This experiment, however intermittent, is probably one of the most important original movements in the history of the fine arts during the current century. The Becker gallery is showing photographs of the Bau-

haus, its publications of lithographs and woodcuts in portfolio form (several of which are now out of print) and books on various German artists; also paintings and water-colors by Erich Borchert (who shows considerable talent in his decorative handling of angular building forms), Lyonel Feininger (with some abstractly rendered boating scenes and some characteristic wood-cuts), Wassily Kandin-

sky (whose geometric inventions are always a delight), and Paul Klee (easily the most intriguing of all the German modernists with his sprightly fantasies) and a large architectural model of the Charkow Opera House (in competition by Alfred Claus. It is interesting to note that the German Pavilion at the recent Barcelona exposition was designed by Mies, the present Bauhaus director.

## SAUL SCHARY

## Daniel Gallery

Another of the Daniel proteges, Saul Schary, comes before the public in a one-man show of considerable promise. Perhaps it is unfair to say promise when the present accomplishment at the Daniel Gallery has been so ably put through, for Mr. Schary is a painter who already has the ability to express himself in a variety of moods. It must be the strong feeling of Picasso and Braque cloaking the most interesting of this young painter's work that prompts any promissory reference to his work. Doubtless, after a period of years during which the assimilation of the School of Paris formulae will have been accomplished, Mr. Schary will emerge an innovator in his own right as well as a fine designer in the popular modes.

He paints well in the representational manner, as witness his large "Pierrot," the still life, "Oysters," and his "Nude"; but more important are his essays in abstract and semi-abstract ways of working. Here he plays inventively with certain interesting themes, particularly that of the ornamental gold-fish. Mr. Schary carries this theme up and down the scale, working it out in a mesh of thin red lines on a deep blue ground, or giving it a full-bodied Picasso-like treatment as in No. 11. For this latter canvas he has prepared a little preliminary sketch that is perhaps more typical of his individual style than the larger design. In fact, when Mr. Schary is using thin wiry lines for the evolution of his ideas, he seems most himself, clean cut, determined and alert. Much may be expected of such a talent.

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## IVAN CHOULTSE

John Levy Galleries

Popular painter of snow scenes that glisten like nature itself, of cleverly contrived sun effects that truly dazzle the eye, Ivan Choultse, one time court painter to the late Czar Nicholas II of Russia, is at the handsome new Levy Galleries with another group of his startlingly life-like canvases. His previous exhibitions in New York have brought him much popular acclaim and there is no need to uphold Mr. Choultse's claims to distinction in any other direction than as purveyor of naturalistic scenes of the Maxfield Parrish school of painting. He gets a peculiar glistening effect of sun across snow by some trick of loading the pigment at just the right point. It is as if he had mixed some sort of diamond dust with his paints, and under the startling new daylight Neon lighting of the Levy Galleries, the result is even more vivid than before. Mr. Choultse is up to all sorts of tricks, putting a white spot of sun behind the branches of a thickly leaved oak in such a way that it cuts through the golden mass with an intensity that is truly remarkable. These are all artificial means of creating interest of course, and have little enough to do with art; but as part of the possibilities of the palette they have their place. Certain of his canvases achieve an almost stereoscopic effect of depth and distance, and since this is what Mr. Choultse has apparently set out to capture, he is to be congratulated on his successful achievement.

CARL ROTERS  
ADELE WATSON  
ELLEN NAGEL

Ferargil Galleries

Water colors by Carl Roters, rugged visions of Newfoundland carried out with a splendid regard for the dramatic content of wind and wave and headland are the main attraction at the Ferargil Galleries. Mr. Roters is an intelligent investigator of natural effects and is keen enough to carry his findings beyond the point of representation to more conclusive outcome. It is nature plus that comes to life for us in these ably handled paintings, and they possess a quick communicating sense of a painter wholly at one with his subject matter and himself.

Adele Watson's landscapes fairly ooze symbolism. Her deities of sea and cloud and rocky shore are apparently legion, although they all bear a curious resemblance to what is commonly known in the studios as "the nude." She sees sermons in stones and gods in everything, to paraphrase a familiar saying. Somehow or other, despite her rhapsodical homage to the tutelary figures of her own particular Walhalla, her altars are without sacrificial heat. No descending shafts from heaven lick up the offerings and the water in the trencher remains unquenched.

The drawings of little girls in fancy-dress costume by Ellen Nagel are possessed of a slight Laocöan-like sensitiveness of line and pattern that gives them a certain *raison d'être*.

## RICHARD RECCHIA

CASILEAR COLE

Fifty-sixth Street Galleries

Two Boston artists, who have been friends from their student days at the Museum schools in that city are exhibiting at the Fifty-sixth Street Galleries through January 24. Both exemplify the solid, conservative tendencies of what might be called the Boston School.

Richard H. Recchia, who is making his New York debut, is well known throughout New England as a sculptor, while the portrait painter, Casilear Cole, held his one other exhibition here in 1927 at the Ainslie Galleries.

Recchia is well known for his garden pieces and fountains and particularly for his panel over the Fenway facade of the Boston Museum. In the present exhibition, a number of the works have been lent and the "Baby and Frog Fountain" was intended for the Boston Commons, the acceptance of which by the city fathers is now pending. There are portraits in the round and in bas-relief and there are two symbolical creations which testify to his innermost intuitions regarding life and death. "Flight of the Soul," which for a considerable period was

on view in the Boston Museum, is a silvered shaft, having near the base the finely modeled head of a young man in high relief, whose eyes are closed in utter detachment or in death, while above him appears a form, probably that of a spirit, leaping in new found freedom. It is utterly simple—simple through ruthless concentration. One has only to note the variations in surface sheen, which the gallery lighting clearly brings out, to realize the care with which every inch has been considered.

In the unforgettable bust, "In Memoriam," appears in miniature the same soaring spirit form as on the pedestal. The two or three curved divisions on the sides subtly suggest wings. But what remains with the beholder is the almost living, lovely face, so lingeringly modelled, and the curious Egyptian, funerary impression given by the silhouette and what might be called the headress.

What Mr. Recchia looked like as a young man, one discovers from one of the finest canvases in Mr. Cole's exhibition on the first floor. It is like an old master. Perhaps his best canvas, which is also an early one, is the "Portrait of the Artist's Mother," obviously a "labor of love" that could not be more "sympathetic," thorough-going or truthful, with every detail expressed with nicety, the exquisite hands, the cameo pin, the pompadour, the pince nez. It is interesting to know that on this same mother's side, Mr. Cole is a grand nephew of the Casilear of the Hudson River school.

All of Mr. Cole's works are three-dimensional evocations of living,

breathing men and women (and one child), separate unique characters, always against a dark background from which they seem to emerge—Dr. William Stewart Halsted, extraordinarily blond, formerly of Johns Hopkins now of Duke University, the Hon. Alfred Conklin Cox of the Circuit Court of Appeals with, again, a close study of the hand, Mrs. Harold Wheeler Dayle or Captain Arthur Talbot, all of which with most of the others have been borrowed for the exhibition.

## PHILIP RICKMAN

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Those who like Audubon prints of birds will instantly take to the paintings of water fowl at the Kleemann-Thorman Galleries by Philip Rickman, an Englishman. It is apparent that he has long made a naturalist's as well as a painter's study of the pheasants and ducks he loves to paint. It would seem he is fascinated by the exquisite peacock blue of the head of a certain species of duck against the gray of a calm stream. And the gorgeous pheasant he knows so intimately that he can represent it whirling aloft at daybreak with every feather of its intricate plumage minutely in place, the effect of movement, however, in no way interfered with. His backgrounds are suitably simple but never skimmed as well as individually considered with nicety of feeling for delicate color and adequacy of habitat. His technique is one of scrumbling and of superimposing highlights and accents.



"Interior of Sheepfold" by Jacques  
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### GOOD NEWS

The recent report of the American Art Dealers' Association to the effect that a considerably greater sum was expended by Americans for American art during the past year than during the previous twelve months is of a decidedly heartening nature. Despite the prevailing conditions that have arisen through business depression, conditions that ordinarily exert the most pressure on articles coming under the luxury heading, some twenty millions worth of native paintings, sculpture, and other art works were sold in the United States in 1930. These figures are particularly encouraging in view of the association's report that for the same period there was a falling off from the gross sales of two hundred and fifty millions for 1929 for both American and foreign art.

F. Newlin Price, president of the American Art Dealers' Association, interprets this unprecedented state of affairs as based on an economic necessity of the collector's instinct being diverted from the more costly old masters and highly popular modern School of Paris wares to the splendid values that lie at hand among works by native artists. Robert Macbeth, dealer and specialist in American art and ardent long-time champion of home talent, is quoted in the association's report as stressing the fact that the best known of our painters reached their present position because of the encouragement given them in their younger days through the sale of their work at the modest prices then asked, and he cites Winslow Homer's pleasure when his water colors sold at three hundred dollars!

As further evidence of the reasonably good conditions prevalent in the art world, R. Milton Mitchell, president of the American Art Association-Anderson Galleries, the leading art auction house in this country, reports that since the beginning of the business depression in 1929, there has not been a single forced sale of an art collection at these galleries, and that prices have remained consistently satisfactory. He also adds that there has arisen of late a greatly increased appreciation of American prints. Here are potent facts to deal with, and they are deserving of the widest distribution at a time when the most vital need in the business world is self-confidence and a trust in the essential stability of art values.



"THE BURGER DE JONGHE AND HIS WIFE"

By TER BORCH AND GERRIT BERCKHEYDE

This work, which has been authenticated by the late Dr. Bode, is to be sold at the American-Anderson Galleries on January 22 in the collection of a Swiss nobleman

### LATEST BOOKS

#### AN OUTLINE HISTORY OF PAINTING

By S. C. Kaines Smith

Published by

William Farquhar Payson

New York

Price: \$7.50

Writing on the History of Painting in Europe to the XIXth century is a colossal task in itself, but writing interestingly and at the same time keeping all the facts in their proper balance is no small feat. Mr. Kaines Smith in his *Outline History of Painting*, has done all of these things and done them in a scholarly manner, as well.

Commencing with the XIIIth century, the author discusses the earliest art forms, pointing out that due to the influence of the Christian religion, the making of images was discouraged and that it was not until 1250 that the individual names of painters began to be recorded.

Through the labyrinth of Italian painting, with its confusion of "schools," artists, controversies, with the volumes that have been turned out in so many languages, including the artist's vernacular, the author has steered a clear and steady course. In understandable English he has epitomized each school, showing the relationship and difference of one to the other. Other valuable passages deal with the racial dissimilarities and varied loyalties of the petty city states which brought out characteristics in Italian painting, almost as unlike as the English, French or German schools. Continuing his discussion, Mr. Smith explains lucidly how the Tuscans, with their Etruscan heritage of clear-headedness and industry, were more inclined to new experiments

### "The Family of Dr. Tulp" Returns To Holland

An interesting article in *de Telegraaf*, a leading Amsterdam daily, comments upon the return to Holland of "The Family of Doctor Tulp," which appeared in the Beraudiere dispersal at the American-Anderson Galleries on December 11 and was reproduced in THE ART NEWS prior to the sale. This fine family portrait, which was purchased by the Knoedler Galleries, was recently secured from this firm by the Countess von Hillegom, the widow of Professor Six. Thus, as *de Telegraaf* states, "With the purchase of this canvas a magnificent document in the history of our art has returned happily to the Netherlands, and the continuous departure of old masters to America is momentarily balanced by the return of a fine Dutch work to the land of its nativity."

than their softer hearted neighbors in Siena. He explains the influence of Milanese sentimentalism, the Venetian love of adventure. Thus by clarifying the background and environment of the artists and the groups with which they were associated, the author brings out the genius or "key" man at length, while mentioning the less great.

The author also stresses the fact that painting in western Europe did not start with the handicap of rigid tradition and was consequently more natural. The painting of the human

form from a model and not from other pictures, the recognition of imaginative values, were, he believes, determining factors in the final development.

Mr. Kaines Smith, who is curator of the Birmingham Art Gallery, has included 24 beautiful color plates, reproductions of famous paintings, an index of artists and pictures and 130 plates in black and white.

### OBITUARY

#### HEINRICH STEINMEYER

Mr. Heinrich Steinmeyer, who had been ill for some time, died at his residence in Cologne on the 8th of January, 1931, in his sixtieth year.

He was the eldest son of the well-known Cologne art dealer Nikolaus Steinmeyer.

Mr. Heinrich Steinmeyer was an acknowledged authority on old masters. Among the great collections which he helped to create is that of the Russian Baron von Schlichting, which is now at the Louvre in Paris.

Mr. Steinmeyer visited this country for the Yerkes Sale in 1910. He was a great sportsman whose genial personality won him many friends. His untimely death is a great loss to the European art world.

Mr. Steinmeyer is survived by a widow, a son and a daughter.

### DATA DESIRED ON ALABASTER

Miss Augusta S. Tavender is collecting material on English mediaeval sculpture, especially in alabaster, and would be grateful to know the whereabouts of any examples in this country. Her address is: The Franklin School, Ringgold Street, Boston.

### LONDON LETTER by Louise Gordon-Stables

The increased scope of the firm of Batsford, which publishes important books connected with art, has made it necessary for them to leave their old premises for more spacious quarters in North Audley Street. Here they will add a picture gallery to their shop, showing for the most part prints, drawings and engravings with a bearing upon their specific publications. A practical connection of this kind between works of art and art books should stimulate research among collectors as well as the acquisition of wisely chosen work.

It is a tribute to America's genius for organization that Mr. W. G. Constable, who has just been appointed the first professor of the history of art in connection with the University of London and likewise the director of the new Courtauld Institute, should decide as his first step to make a visit to America. His purpose will be to put himself *en courant* with the manner in which the most up-to-date galleries in the States have been planned and are being administered. The early spring will see his departure for New York. The plans for the institute include the designing of laboratories and studios and will set the style for additional buildings in connection with the extension of the London University.

Incidentally, the latest contribution to the endowment fund of the Courtauld scheme has come from Sir Herbert Cook, the eminent collector and connoisseur, who has given £1,000 to further the good work—which reminds one that meanwhile the rebuilding of certain portions of the British Museum is steadily proceeding. Up to the present, the sections being remodeled are the reading room and the galleries where the vast collection of volumes is housed.

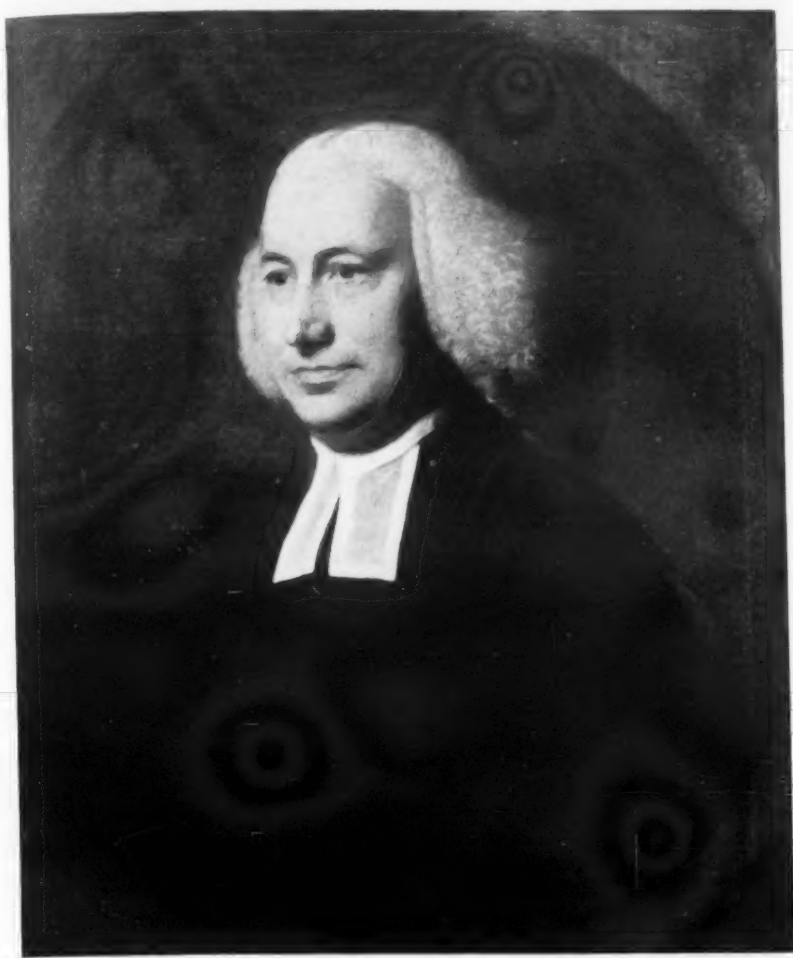
There seems to be a tendency on the part of our bigger towns to realize the wisdom of making a collection of old prints featuring the evolution of the locality. York at the present moment is engaged in an endeavor to secure for her municipal museum the Evelyn collection of local prints, and the directors of other provincial museums are likewise taking steps to stimulate the generosity of their fellow citizens. And of special interest, the Public Library of Westminster opens the new year with a show of some 12,000 prints relating to this district of London and dating from the XVIIth century, a collection started several decades ago. The field being, of course, a fertile one, so many events of interest having been staged around this part of the metropolis, what a rich store these prints provide for the historian!

This month there is to be at the Lefèvre Galleries an exhibition by Richard Sickert, which includes a portrait of King George, carried out from a photograph in a newspaper. With characteristic originality and fearlessness he acknowledges in an inscription on the canvas whence he derived his inspiration. It is an entirely new departure for royal portraiture to be from the brush of an artist of Sickert's advanced type. The exhibition includes also the figure of the King's racing manager, Major Fetherstonhaugh.

This gallery, it might be mentioned, has little reason to be pessimistic, for when the exhibition by the East London Group was held prior to Christmas the sales were exceptionally good. There were two factors which brought about the high proportion of works sold. One was the obvious sincerity and lack of pose in this group. The other was the reasonable price placed upon the work shown. Many a purchaser, no doubt, recognized the fact that he might easily be "spotting a winner" when writing out his check. Names to look out for in this connection are those of John Cooper and the two brothers, Steggle.

In regard to the Muirhead Bone exhibition at the Colnaghi Galleries not a single drawing remained unsold to "tell the tale." Most profitable investments are these purchases likely to prove to their respective owners. They all depicted the Spanish landscape.





"THE REV. SAMUEL COOPER" By JOHN SINGLETON COPLEY  
Recently sold to a prominent Boston collector by the Casson Galleries

## Kuno Francke Memorial Print Show To Be Held in Harvard Museum

BOSTON—A loan exhibition is being held from January 15th to February 15th at the Germanic Museum of Harvard University in memory of Kuno Francke, professor of Germanic culture and former curator of the museum. The purpose of the exhibition is to illustrate the development of German prints from the XVth century to the present day in about two hundred examples selected from various private collections and dealers.

A number of good hand-colored woodcuts and metalcuts illustrate the earliest efforts of the German print makers. Of special interest to the bibliophile is a splendid block-book *Biblia Pauperum* from the collection of Mr. Lessing J. Rosenwald and several incunabula lent to the exhibition by the Widener Library of Harvard University. Engraving of the XVth century is well represented. The number of prints by the Master E.S., Master M.Z., Israel van Meckenem, and Martin Schongauer is large and of good quality. More important than these, from the point of view of rarity if not actual beauty, is an engraving by the Master of the Amsterdam Cabinet, perhaps the only original work by that artist in America. It offers a unique opportunity for students of prints to study his soft pictorial manner.

The section of the exhibit devoted to the XVIth century contains a good selection of engravings and woodcuts by Dürer, Cranach, Holbein, Altdorfer, Burgkmair, Hans Baldung Grien and the Little Masters. Outstanding among these are some brilliant impressions of Dürer engravings from the collections of Mr. Felix M. Warburg and Messrs. Kennedy and Company, the Holbein Dance of Death from the Boston Museum of Fine Arts, an unusually fine example of the famous chiaroscuro woodcut of the Crucifixion by Hans Baldung Grien, and some rare Altdorfer woodcuts. Students of prints will be interested in seeing a number of engravings by the almost unknown German Master I.B.

The XVIIth and XVIIIth centuries being low in artistic production in Germany, are sparsely illustrated. Etchings by the Bohemian, Wenzel Hollar, engravings by the book illustrator, Daniel Chodowiecki, and an interesting mezzotint by Prince Rupert illustrate the best that was done during this period.

The conservative tendencies of modern German art are represented by Adolph von Menzel, Carl Stauffer, Max Slevogt and Max Lieberman. In these works are seen a harsh realism that is definitely reminiscent of the

German late Gothic and early Renaissance. More abstract but still in the old native tradition are the direct etchings of Corinth and the incisive lithographs of Gross and Kokoshka. The excursions into the field of pure design carried on by the Dessau Bauhaus group are illustrated by an interesting collection of woodcuts by Feininger. The somewhat paradoxical conscious naivete of Paul Klee, also a product of the Bauhaus, is seen in a very typical group of lithographs and etchings. Many of the modern Germans, like the artists of other countries, are under strong French influence. The lovely linear experiments of Lehmbruck and Nolde and the brittle and perfectly consistent woodcuts of Marc and Rottluff illustrate this phase of Germany's production.

Viewing the exhibition as a whole one is struck by the fact that throughout the entire development of graphic art there are certain recurring qualities that give harmony to the whole and definitely link the present with the past. There is an interest in psychology, whether it be the religious emotionalism of Hans Baldung Grien or the subconscious reactions of Paul Klee. There is a distinct feeling for decorative design, whether it be in the engravings of Martin Schongauer or in the lithographs of Kokoshka. There is a knowledge of the limitations of media, whether it be a XVth century book illustration or a woodcut by Rottluff. Above all, there is a high standard of craftsmanship in all media and in all periods.

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## MME. BARJANSKY SHOWS WAX BUSTS

Catherina Barjansky, the Russian sculptress, will open an exhibition of her miniature portraits and compositions in wax at the Edouard Jonas Gallery, on Monday, January 19, preceded by a private view on Saturday afternoon, and continuing until February 7.

In reviving a favorite art of the Renaissance, Mme. Barjansky has met with appreciative response in many of the European capitals and numbers among her pupils Queen Elizabeth of Belgium, who is also her American sponsor. Following a long apprenticeship in life-size sculpture, Mme. Barjansky turned to this diminutive art as being better suited to feminine expression. Her portraits are modeled in a specially prepared wax impervious to ordinary changes of temperature and are frequently colored when the artist feels it a necessity in projecting the personality of the sitter.

The late Wilhelm von Bode, the famous art critic, expressed his admiration for Mme. Barjansky's work shortly before his death in these terms:

"Her sincerity and freshness of vision which she brings to bear on each of her subjects gives surprising vitality to these little heads and a sense of something almost monumental. In choosing wax for her material she is only following the great sculptors of all time."

Among Mme. Barjansky's foreign sitters have been the King and Queen of Belgium, Princess Marie José of Piedmont, Maria Sophia de Bourbon, the last Queen of Naples, Antoine Bourdelle, Eugène Ysaÿe, Dr. von Bode, Albert Einstein, Carl Milles, Siegmund Freud, Foulita, Colette, Frederik Delius and her husband, the distinguished cellist, Alexandre Barjansky, all of whose portraits will be exhibited.

Also on view will be the interpretation of her recent sitters in America, among whom are Mrs. Lanier, the Princess Matchabelli and Otto Kahn, in addition to about twenty figure studies, many of them symbolical.

The patrons and patronesses of the exhibition are Mr. and Mrs. William Wickham Hoffman, Mr. and Mrs. Otto Kahn, Mrs. Lanier, the Princess Matchabelli, Mrs. Cornelius J. Sullivan, Mrs. Cornelius Vanderbilt, Ernest Bloch, Dr. Christian Brinton, Professor Carl Milles and Maurice Sterne.



"HEAD OF A MAN"

*Certified by both Bode and Hofstede de Groot, this portrait is included in the sale of the collection of a Swiss nobleman to be held at the American-Anderson Galleries on January 22*

By FRANS HALS

## BOSTON ACQUIRES FINE CONSTABLE

BOSTON.—An old catalog, issued ninety-two years ago by Messrs. Foster and Son of London, records the sale of some two hundred finished works by "the distinguished and lamented artist," John Constable. Among them was a small landscape, "Weymouth Bay," which with three others sold in a lot for seven pounds and seven shillings! About a month ago this well authenticated landscape became the property of the Museum of Fine Arts, Boston, through the bequest of Mr. and Mrs. William Caleb Loring. It is a typical example of the work of this early landscape painter of England, whose contribution to modern painting can only be realized by taking stock of the feeble work of the popular romantic school, which still derived from the classic traditions of Claude Lorraine.

Constable painted nature in her stark reality, guided in his new path by the little masters of the Dutch school and by Rembrandt. As he held himself aloof from the romanticists, so was he equally untouched by the mysticism of his contemporary, William Blake.

In "Weymouth Bay" the composition is saved from harshness by the enriching browns and greens in the foreground, by the blue and pink, silver and gray in the clouds and by the subtle effect of light. In the foreground is the minute figure of a man with a dog, and on the distant hillside a plowman is seen at work. The drifting clouds are full of life and movement, recalling Constable's assertion that the "landscape painter who does not make his skies a material part of his composition neglects to avail himself of one of his greatest aids." Through his innovations, as here illustrated, Constable got away from the all pervading browns of the old masters and led the way toward the modern interpretation of landscape painting.

## WATER COLOR SHOW IN BALTIMORE

The thirty-fourth annual exhibition of water colors in the Baltimore Museum, under the auspices of the Baltimore Water Color Club, will be held this year from March 14 to April 2, inclusive. Exhibits should be received before February 20.

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## SILVER FEATURES GARVAN SALE

(Continued from page 3)

early American furniture came up for sale, among them being a carved and upholstered mahogany sofa by Samuel McIntire, of Salem, for which A. Rudert, agent, paid \$7500. A bonnet top chest, long in the possession of the John Quincy Adams family and illustrated in Nutting's *Furniture Treasury*, was secured by Mr. Sack for \$5900, while a superb Chippendale carved mahogany side chair by Savery fetched \$5000 from the same buyer. Other notable prices in this session included \$3000 bid for a set of six Hepplewhite inlaid Connecticut side chairs and \$2,600 for a single Chippendale side chair by Savery. W. W. Seaman, agent, paid \$3800 for a Gillingham side chair in carved mahogany, while among the Duncan Phyfe pieces a mahogany drop leaf pedestal table brought \$2000 from Anton Rudert, agent. J. S. Frelinghuysen, who was an active bidder in the dispersal, paid \$1100 for a Philadelphia Chippendale carved mahogany side chair, 1760-70. A New York inlaid chest-on-chest with secretary drawer, dating from 1770-80, was secured by R. Thayer for \$2300.

In regard to the maintenance of good prices for Currier and Ives prints, continuing undiminished in popularity, H. Cunningham paid \$900 for a magnificent copy of that rarest of Western Life subjects, "The Buffalo Hunt," in the "Life on the Prairie" series. It was painted by A. F. Tait, the stone was signed by him. (Copyright 1862, large folio, wide margin, H. T. P. 1556). A superb copy of the important historical print from "The Rocky Mountain" series, "Emigrants Crossing the Plain" went to A. I. Smith for \$850. F. F. Palmer painted it and it was copyrighted in 1866. These were sold at the second session.

At the first session, the highest price for a Currier and Ives print was \$675, given by J. J. Hill for "Out for a Day's Shooting" from the "Life in the Country" series, stone signed by L. Maurer. The same bidder obtained for \$625 "Trout Fishing on Chateaugay Lake" from the "American Winter Sports" series, a lithograph by N. Currier with stone signed by A. F. Tait.

In the second session, when a fine group of Stiegel and other early American glass appeared, several notable prices were registered. For a cobalt blue diamond faceted glass sugar bowl by Stiegel, Mrs. G. P. Bissell gave \$525, while a pair of crystal tall glass vases, of Southern Jersey manufacture, circa 1835-65, went to E. W. Hill for \$680.

We print below all prices over \$500, with names of the purchasers, when obtainable.

- 30—Pair decorated copper lustre small jardinières and stands, English, circa 1820 .....\$520
- 74—American winter sports, "Trout Fishing on Chateaugay Lake," C. Parsons del. Lith. by N. Currier, N. Y.; copyright 1856, Stone, signed A. F. Tait, 1856 .....\$625
- 76—"The Cares of a Family," by A. F. Tait, Lith. by N. Currier, N. Y.; copyright 1856; J. S. Frelinghuysen .....\$525
- 87—"Life in the country," "Out for a Day's Shooting," Lith. by Currier & Ives, N. Y.; copyright 1859; Stone signed L. Maurer; J. J. Hill .....\$675
- 139—Carved Walnut "Flemish Scroll" Camed Day Bed, American, 1680-90; French & Co. ....\$750
- 144—Queen Anne Walnut Flat-Top Highboy, Connecticut, 1730-45; Mrs. Bartlett Arkell .....\$725
- 148—Queen Anne Maple Highboy, New England, 1730-50; Arthur Lenssen .....\$550
- 168—Set of Twelve Oriental Lowestoft Porcelain Plates, Circa 1820; A. C. Goodyear .....\$630
- 183—Pair Crystal Glass Tall Vases and Balls, with Opaque White Markings, South Jersey, 1835-65; E. W. Hill .....\$680
- 203—Stiegel Cobalt Blue Glass Diamond-Faceted Sugar Bowl with Cover, Pennsylvania, 1765-1774; Mrs. G. P. Bissell .....\$525
- 206—The American Trotting Stud, Mambrino Pilot, Flora Temple, Lith. of



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American-Anderson Galleries on January 23 and 24

- Currier & Ives; Stone signed J. Cameron; copyright 1866; J. J. Hill .....\$500
- 209—The Road—Winter, O. Knirsch, Lith. of N. Currier, N. Y.; copyright 1853; Mrs. W. B. James .....\$700
- 228—"Life on the Prairie, The "Buffalo Hunt," by A. F. Tait, Lith. Currier & Ives; Stone signed A. F. Tait; copyright 1862; H. Cunningham .....\$900
- 230—"The Rocky Mountains, Emigrants Crossing the Plains; F. F. Palmer, Del. Currier & Ives, Lith. N. Y.; copyright 1866; A. I. Smith .....\$850
- 246—Queen Anne Walnut Spanish-Foot Lowboy, New Jersey, 1710-25; Mr. Wallace Nutting .....\$740
- 249—Set of Six Braced Bow-Back Windsor Chairs, Rhode Island, 1770-85; I. S. Sack .....\$660
- 257—Mahogany Serpentine-Front Chest of Drawers, Pennsylvania, 1770-80; I. S. Sack .....\$500
- 266—Pine and Maple Tavern Table, Connecticut, 1710-20 .....\$725
- 267—Queen Anne Maple Lowboy, New England, 1730-50; Henry V. Weil .....\$725
- 269—Mahogany Slant-Top Writing Desk, Pennsylvania, 1750-70; P. H. B. Frelinghuysen .....\$550
- 272—Set of Six Crescent-Stretcher Bow-back Windsor Side Chairs, New England, 1790-1810; J. S. Phipps .....\$780
- 280—Walnut Gate-leg Table, Massachusetts, 1700-20; P. H. B. Frelinghuysen .....\$600
- 282—William and Mary Turned Maple Daybed, New England, 1700-20; H. T. Knox .....\$2,400
- 284—Hepplewhite Inlaid Mahogany Sideboard with Shaped Front, East Hartford, Conn., 1785-95; H. T. Knox .....\$1,300
- 286—Walnut Reverse Serpentine-Front Chest of Drawers, Pennsylvania, 1765-80; I. Sack .....\$750
- 288—William and Mary Walnut Trumpet-Leg Lowboy, New England, 1700-20; I. Sack .....\$2,200
- 289—William and Mary Walnut Six-Legged Highboy, New England, 1705-20; J. J. Hill .....\$1,600
- 290—Queen Anne Carved Cherrywood Highboy, New England, 1730-50; R. Thayer .....\$1,050
- 292—Chippendale Walnut Claw-and-ball Foot Highboy, Philadelphia, 1745-60; Morris Berry .....\$1,000
- 294—Queen Anne Walnut Highboy, Southern New England, 1730-50; R. Thayer .....\$550
- 295—Queen Anne Maple Highboy, Newburyport, Mass., 1730-50; A. M. Morris .....\$600
- 296—Cherrywood Scroll-top Secretary by Aaron Chapin, West Windsor or Hartford, Conn., 1775-80; Agent; W. W. Seaman .....\$2,200



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SILVER

- 311—Silver Engraved Octagonal Teapot by Joseph Cooke and Co., Philadelphia, circa 1785; J. S. Frelinghuysen .....\$625
- 313—Silver Vase-Shaped Sugar Urn by Isaac Hutton, Albany, 1767-1855; H. R. Stern .....\$700
- 314—Silver Cream Pitcher by Isaac Hutton, Albany, 1767-1855; H. R. Stern .....\$500
- 315—Silver Engraved Oval Teapot by Freeman Woods, New York, circa 1790; Agent; A. Rudert .....\$500
- 316—Silver Engraved Oval Teapot by William Gilbert, New York, circa 1780; Miss Katrina Kepper .....\$550
- 317—Silver Mug by Edward Winslow, Boston, 1669-1753; I. Sack .....\$700
- 318—Silver Caster by Zacariah Bridgton, Boston, 1734-1787; R. A. Plimpton .....\$550
- 319—Silver Cream Pitcher by Jacob Ten Eyck, Albany, circa 1730; R. D. Brixey .....\$650
- 320—Silver Tea Service by William G. Forbes, New York, circa 1805; A. Lenssen .....\$500
- 321—Silver Tea Service by Hugh Wishart, New York, circa 1800; Morris Berry .....\$725
- 322—Silver Shaped Mug by Ephraim Brasher, New York, circa 1766; W. H. Woods .....\$525
- 323—Silver Shaped Mug by Samuel Edwards, Boston, 1705-1762; J. J. Hill .....\$900
- 324—Silver Shaped Mug by Joseph Loring, Boston, 1743-1815; W. H. Woods .....\$1,125
- 325—Silver Porringer by John Dixwell, Boston, 1680-1725; R. C. Palmer .....\$1,300
- 326—Silver Porringer by William Homes, Sr., Boston, 1717-83; A. Lenssen .....\$600
- 327—Silver Dome-Top Tankard by Edward Winslow, Boston, 1669-1753; I. Sack .....\$2,500
- 328—Silver Dome-Top Tankard by Samuel Vernon, Newport, R. I., 1683-1737; W. H. Woods .....\$2,400
- 330—Pierced-Silver Brazier by Jacob Hurd, Boston, 1702-1758; I. Sack .....\$2,800
- 331—Silver Shaped Mug by John Burt, Boston, 1691-1745; R. A. Plimpton .....\$1,200
- 332—Silver Shaped Mug by William Simpkins, Boston, 1704-1780; I. Sack .....\$850
- 333—Silver Vase-shaped Coffee Pot by Benjamin Burt, Boston, 1729-1805; R. A. Plimpton .....\$1,700
- 334—Silver Pear-shaped Teapot by Adrian Bancker, New York, 1703-1772; R. A. Plimpton .....\$3,500
- 335—Silver Pear-shaped Teapot by Thauvet Besley, New York, (Freeman), 1727; E. S. Whitney .....\$2,600
- 336—Silver Dome-top Tankard by Benjamin Burt, Boston, 1729-1805; R. A. Plimpton .....\$2,100
- 337—Silver Dome-top Tankard by Jacob Hurd, Boston, 1702-58; W. H. Woods .....\$2,200
- 338—Silver Porringer by Paul Revere (Patriot), Boston, 1735-1818; Arthur Lenssen .....\$2,300
- 339—Silver Porringer by John Coney, Boston, 1665-1722; W. C. Loring .....\$1,950
- 340—Silver Flat-top Tankard by Hendrik Boelen, New York, 1680-1755; R. A. Plimpton .....\$8,500
- 341—Silver Flat-top Tankard by Peter Van Dyck, New York, 1684-1750; R. A. Plimpton .....\$9,000

(Continued on page 18)

## ADVANCE ANNOUNCEMENT

WALLACE H. DAY GALLERIES

16 EAST 60th STREET

Your interest is invited to the Exhibition and Sale during  
the last week in January of an unusual collection of im-  
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## EXHIBITION

Saturday to Wednesday, Jan. 24th  
to 28th, 10 a. m. to 6 p. m.  
Sunday, Jan. 26th, 2 to 6 p. m.

## SALE

Thursday, Friday, Saturday,  
Jan. 29, 30, 31, 2:30 p. m.  
Thurs. eve., Jan. 29, 8 p. m. (Prints)

Complete catalogues mailed upon receipt of Fifty Cents.

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## GARVAN PRICES

(Continued from page 17)

- 341—Silver flat-topped tankard by Peter Van Dyck, New York, 1684-1750; R. A. Plimpton .....\$9,000
- 342—Silver caudle cup by Jeremiah Dummer, Boston, 1645-1718; W. C. Loring .....\$4,500
- 343—Silver porringer by John Burt, Boston, 1691-1745; I. Sack .....\$750
- 344—Silver porringer by John Burt, Boston, 1691-1745; I. Sack .....\$650
- 345—Silver porringer by Benjamin Burt, Boston, 1729-1805; R. D. Bixey .....\$650
- 346—Silver porringer by Benjamin Burt, Boston, 1729-1805; R. C. Paine .....\$625
- 347—Silver dome-top tankard by John Burt, Boston, 1691-1745; W. H. Woods .....\$2,400
- 348—Silver porringer by William Moulton, 5th, Newburyport, Mass., 1772-1861; Morris Berry .....\$550
- 349—Silver porringer by Samuel Casey, Newport, R. I., c. 1724-73; I. Sack .....\$650
- 350—Silver porringer by Elias Pelletreau, New York, 1736-1810; J. A. Mathews .....\$675
- 351—Silver tea service by J. & W. G. Forbes, New York, circa 1805; J. S. Frelinghuysen .....\$975
- 352—Chippendale carved mahogany side chair attr. to James Gillingham, Philadelphia, 1760-75; I. Sack .....\$650
- 353—Chippendale carved mahogany side chair attr. to James Gillingham, Philadelphia, 1760-75; I. Sack .....\$700
- 354—Mahogany reverse serpentine-front chest of drawers, New England, 1760-80; I. Sack .....\$1,200
- 355—Chippendale carved mahogany side chair, Philadelphia, 1760-70; J. S. Frelinghuysen .....\$1,100
- 356—Chippendale carved mahogany side chair, Philadelphia, 1760-70; R. A. Plimpton .....\$1,250
- 357—Chippendale carved mahogany side chair, New England, 1760-75; J. S. Frelinghuysen .....\$500
- 358—Small mahogany dressing and writing table by Duncan Phyfe, New York, circa 1810; Ginsburg & Levy .....\$625
- 359—Mahogany trestle gate-leg table, Pennsylvania, 1725-50; Mrs. John Cavanagh .....\$500
- 360—Chippendale mahogany claw-and-ball foot lowboy, New England, 1760-75; S. S. Mathew .....\$825
- 361—Pair Chippendale carved mahogany side chairs, New York State, 1760-75; I. Sack .....\$1,300
- 362—Queen Anne carved mahogany web-foot transitional chair, Philadelphia, 1740-55; I. Sack .....\$550
- 363—Mahogany block-front chest of drawers, Rhode Island or Connecticut, 1765-75; I. Sack .....\$1,900
- 364—Mahogany block-front chest of drawers, Rhode Island, 1765-75; W. W. Seaman, agent .....\$1,400
- 365—Set of six Hepplewhite inlaid mahogany side chairs, Connecticut, 1770-85; I. Sack .....\$3,000
- 366—Mahogany pedestal work table, New York, circa 1800-10; George T. Bishop .....\$825
- 367—Mahogany work table by Duncan Phyfe, New York, circa 1800-10; Morris Berry .....\$850
- 368—Inlaid mahogany reverse serpentine-front desk, Pennsylvania or Maryland, 1770-85; R. T. Vanderbilt .....\$600
- 369—Chippendale mahogany web-foot lowboy, Philadelphia, 1740-60; A. Rudert, agent .....\$1,700
- 370—Chippendale carved mahogany side chair, by William Savery, Philadelphia, 1760-75; I. Sack .....\$5,000



"PORTRAIT OF A NOBLEMAN"

By TINTORETTO

Authenticated by Professor August L. Mayer, this canvas will be sold at the American-Anderson Galleries on January 22 when the collection of a Swiss nobleman will be dispersed at auction

- 371—Chippendale carved mahogany side chair, by William Savery, Philadelphia, 1760-75; I. Sack .....\$2,600
- 372—Chippendale carved mahogany side chair by James Gillingham, Philadelphia, 1760-75; W. W. Seaman, agent .....\$3,800
- 373—Chippendale carved mahogany side chair, Philadelphia, 1750-60; C. M. Davenport .....\$900
- 374—Queen Anne walnut web-foot transitional side chair, Philadelphia, 1745-60; I. Sack .....\$600
- 375—Pair of Queen Anne walnut web-foot transitional side chairs, Philadelphia, 1745-60; R. A. Plimpton .....\$1,250
- 376—Mahogany drop-leaf pedestal table by Duncan Phyfe, New York, circa 1810; A. Rudert, agent .....\$2,000
- 377—Small mahogany reverse serpentine-front chest of drawers, New England, 1765-75 .....\$950
- 378—Chippendale carved mahogany side chair, attributed to William Savery, Philadelphia, 1755-70; J. S. Frelinghuysen .....\$1,050
- 379—Chippendale carved mahogany ladder-back armchair, Pennsylvania, 1760-70; H. M. Lehman .....\$700
- 380—Chippendale mahogany claw-and-ball foot card table, New England, 1760-70; Morris Berry .....\$850
- 381—Carved and upholstered mahogany sofa by Samuel McIntire, Salem, Mass., 1800-10; A. Rudert, agent .....\$7,500
- 382—Set of four Queen Anne walnut fiddle-back side chairs, New England, 1730-50; M. O. Crisp .....\$1,800
- 383—Pair of Queen Anne walnut fiddle-back side chair, New England, 1730-50; I. Sack .....\$805
- 384—Pair of Queen Anne maple fiddle-back side chairs, New England, 1730-50; M. A. Shea .....\$850
- 385—Chippendale carved mahogany side chair, New England, 1760-75; I. S. Olds .....\$675
- 386—Hepplewhite inlaid mahogany sideboard with shaped front, New England, 1790-95; R. Thayer .....\$1,900
- 387—Hepplewhite inlaid mahogany maple and satinwood secretary, New England, 1790-1800; R. Thayer .....\$1,350
- 388—Chippendale carved mahogany side chair, Philadelphia, 1760-75; I. Sack .....\$1,100
- 389—Chippendale carved mahogany side chair, Philadelphia, 1760-75; I. Sack .....\$1,100

- chair, Philadelphia, 1755-70; C. M. Davenport .....\$900
- 390—Chippendale carved mahogany lowboy attr. to William Savery, Philadelphia, 1760-70; W. W. Seaman, agent .....\$5,500
- 391—Chippendale carved mahogany scroll-top highboy attr. to William Savery, Philadelphia, 1760-75; I. Sack .....\$11,000
- 392—Chippendale carved mahogany scroll-top highboy by Jonathan Gostelowe or William Savery, Philadelphia, 1755-75; I. Sack .....\$9,000
- 393—Carved and paneled oak tulip and sunflower press cupboard, Hartford County, Conn., 1670-90; H. M. Helman .....\$10,500
- 394—Mahogany tall case striking clock by Aaron Willard, Boston, 1790-1810; E. S. Whitney .....\$1,200
- 395—Inlaid mahogany chest on chest with secretary drawer, New York, 1770-85; R. Thayer .....\$2,300
- 401—Mahogany bonnet-top chest on chest with block front, New England, 1760-80; I. Sack .....\$5,500
- 402—Walnut and oak ball-front paneled chest of drawers, New England, 1690-1700; A. Rudert, agent .....\$600

## SCOVILLE COLLECTION OF ZORN ETCHINGS

American Art Association-Anderson Galleries, Inc.—The Robert Scoville collection of 129 Anders Zorn etchings were sold on January 8, for the sum of \$32,020. Charles Sessler bought the "Bather" (Evening) signed proof, second state for \$3,000. "Fisherman at St. Ives" went to Mr. U. M. Reinach for \$2,600. This original etching was of the first state, before the title was etched on the plate, signed proof with presentation inscription. The sale was conducted by Mr. A. N. Bade. The next highest priced items were as follows: 18—"The Toast," (only 75 impressions were taken and plate destroyed); Mr. C. H. Sage .....\$1,950

13—"The Waltz," (one of Zorn's finest plates); M. Knoedler & Co., Inc. ....\$1,100

21—"An Irish Girl or Anne," (only about 30 impressions of this plate made); M. Knoedler & Co., Inc. ....\$1,200

15—"Omnibus," (one of the most popular of Zorn's compositions); Schwartz Galleries .....\$875

26—"A Swedish Madonna," (Superb impression); Harlow-MacDonald & Co. ....\$800

## LIBRARY OF A NEW YORK COLLECTOR

American Art Association-Anderson Galleries, Inc.—The sale of the library of a New York collector which included first editions of famous works by Barrie, Hardy, Dickens and other great writers, closed with the grand total of \$20,791.00 on January 7. Mr. A. N. Bade conducted the sale. Charles Dickens's "Christmas Books," London, 1843-8 (first edition), brought the highest price, \$1,300, paid by Maurice Imman, Inc.

## FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

January 28—The collection of Max Böhm

Int. Kunstauktionshaus

January 20—Paintings by old and modern masters.

LONDON

Pattick &amp; Simpson

January 22—Silver and coins.  
January 23—Furniture and glass.

## NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.

30 East 57th Street

January 17—Sale of the private collection of Professor de Clemente, including rare majolica, renaissance furniture, bronzes, paintings, terra cottas, textiles, etc., and primitive paintings.

January 22, eve.—Sale of a collection of paintings belonging to a Swiss nobleman, works which formerly belonged to the Hohenzollerns, Hapsburgs and other imperial houses. On view January 17.

January 23—Sale of books from the library of Heyward G. Hunter and the late William R. Powell. On view January 17.

January 23, 24—Sale of English furniture of the Queen Anne, Chippendale, Sheraton and earlier periods, paintings, ceramics and biblots, collected by William Frank Rattigan, C. M. G. of London. On view January 17.

January 28, eve., and January 30, aft. and eve.—Sale of Part I of books from the library of B. George Ullizio. On view January 22.

January 28, 29, 30, 31—Sale of French and English furniture and furnishings by order of Knight, Powell, James, et al. On view January 24.

Wallace H. Day Galleries

16 East 60th Street

January 28, 30, 31 at 2:30 and January 29 at 8 p.m.—Sale of antique art property from the imperial palaces and chateaux of the former Russian empire, by order of the Import Antique Corporation. On view January 24 to 28, 10 to 6; and January 25, 2 to 6.

Plaza Art Galleries

8 East 59th Street

January 17—Sale of important English and American furniture, silver, ship models, prints, etc., many items from the Godard collection with additions; also a choice collection of hooked rugs.

January 22, 23, 24—Sale of the entire contents of Loudon Castle, Ayrshire, Compton Park, Salisbury, including furniture of the Georgian, the Louis XV and Louis XVI periods, Flemish and Brussels verdure tapestries, silver and Sheffield plate, porcelains and paintings by the French and English schools.

Hains Galleries, Inc.

3 East 53rd Street

January 17—Sale of old English furniture and Chinese art objects.

Silo Galleries

40 East 45th Street

January 22, 23, 24—Sale of mahogany furniture of the Chippendale, Sheraton and Hepplewhite periods, English glass, rare English porcelain and Oriental Lowestoft by order of D. A. Bernstein of Sound Beach, Conn.

## METROPOLITAN Galleries

578 Madison Avenue, New York

## PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY  
DUTCH XVI and XVII CENTURY

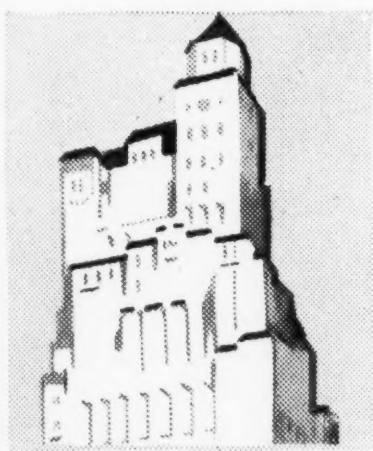
SPANISH XVII CENTURY

VENETIAN XVI CENTURY

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# COMING AUCTION SALES

## AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

HUNTER ET AL

Sale, January 23  
Exhibition, January 17

Two very important letters by George Washington will come up at auction at the American Anderson Galleries the afternoon of January 23, in a collection comprising the libraries of Heyward G. Hunter of Doswell, Va., the late William R. Powell of New York City and others. Exhibition begins January 17.

Among the many other interesting items in this collection is the most complete set ever offered for sale in America of Kipling's school paper, "The United Services College Chronicle." This appears in a group of 53 first editions of Kipling. There is also an apparently unique copy, with rejected designs on the wrappers, of "Soldiers Three," published at Allahabad, in 1888.

Other features are a manuscript by Bret Harte, entitled "Confucius and the Chinese Classics," consisting of 10 pages, illustrated by the author; a beautiful "Book of Hours" of the XIVth or XVth century, and *The Royal American Magazine*, containing engraved portraits by Paul Revere.

The autograph material includes letters and manuscripts by Stephen Crane and the marriage bond of Thomas M. Randolph, Jr., and Martha Jefferson, together with various Thomas Jefferson letters.

The two important Washington letters refer to Cabinet positions and offer, first, the portfolio of Secretary of State to Thomas Johnson of Maryland, and, in the event of his refusal, the same portfolio to Charles Cotesworth Pinckney.

The collection also includes a group of books, portraits and art objects relating to Napoleon.

## SILO GALLERIES

### BERNSTEIN ANTIQUES

Sale, January 22, 23, 24

D. A. Bernstein, who has conducted an antique business at Sound Beach, Conn., for several years past, is to have an auction sale of his entire stock at the Silo Galleries, Vanderbilt Avenue and 45th Street, on January 22, 23 and 24.

Mr. Bernstein has long been known as a connoisseur of ceramics especially, and his stock contains specimens of rare English porcelains. Included also are pieces of Oriental Lowestoft, some with the New York State coat of arms, of the type which is now particularly sought by collectors. One rare hot water plate of this ware decorated in vermilion surrounding an American eagle against the stars and stripes is an indication of the quality of the porcelain to be offered.

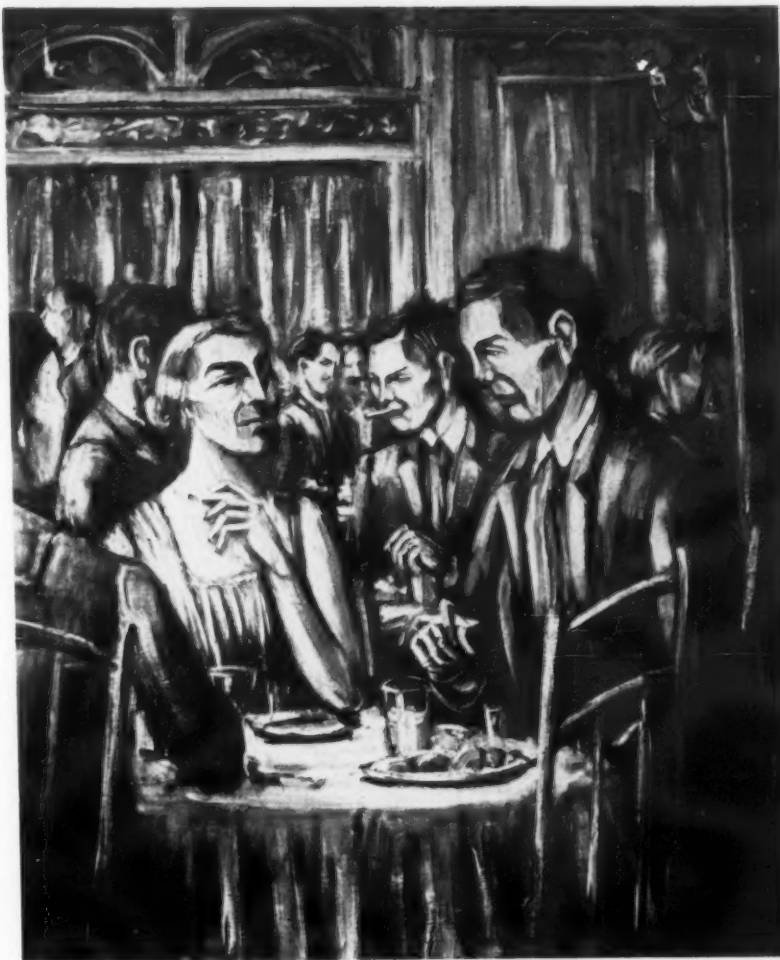
The furniture included examples of Chippendale, Sheraton and Hepplewhite mahogany of excellent quality and is expected to attract many buyers who are furnishing their homes with the best type of Georgian furniture, for which the demand hereabouts recently has been growing. Mr. Bernstein's collection is lacking in inferior specimens and consists entirely of the mahogany of better craftsmanship. There is also considerable English glass in the collection.

After this sale Mr. Bernstein plans a trip abroad and on his return he intends to specialize in a few branches only, dealing in specimens of such quality as will appeal to connoisseurs.

## WALLACE A. DAY GALLERIES

Soviet Antiques

An important sale of antique art objects from the imperial palaces and famous chateaux of the former Russian empire will take place at the Wallace H. Day Galleries, 16 East 60th Street, on the afternoons of January 29, 30 and 31 at 2:30 and on the evening of January 30 at 8 p. m. The collection includes French, English and Italian



"VISITOR, MUNICH"

By HOLMEAD PHILLIPS

Included in the artist's one-man show at the Durand-Ruel Galleries

furniture of the XVIIIth, XVIIIth and XIXth centuries, imperial glassware, china, silver, ornate bronzes, tapestries, needlework and horsetrappings, rugs, paintings and prints. They will be on exhibition, beginning January 24 and, continuing till the time of sale, from 10 a. m. to 6 p. m., except on Sunday when they may be seen from 2 to 6 p. m. The collection is being sold by order of the Import Antique Corporation.

## ENGLISH PRINTS SOLD IN BERLIN

BERLIN.—An unusually fine collection of eighteenth century English color prints were put up for sale on December 18 by Paul Graupe, but failed to realize much more than one-half of the values assigned to them by the auctioneering firm, reports a special correspondent of the *Daily Telegraph* of London.

The best price was paid for William Ward's "The Widow's Tale" and "The Disaster," which were knocked down together for £550. They were valued in the catalog at £1,000. The same engraver's "Outside and Inside of a Country Ale House" fetched together £400; his "First of September, Morning and Evening," £350; and "The Citizen's Retreat" and "Selling Rabbits," £250.

Eleven prints out of Francis Wheatley's famous collection of "Cries of London" went on an average at about £90 apiece. The highest individual prices here were £250 for "Turnips and Carrots Ho!" and £120 for "Hot Spiced Ginger Bread, Smoking Hot." Wheatley's "Rustic Benevolence" and "Rustic Sympathy" realized together £200. Morland's "Children Playing at Soldiers" and "Children Nutting" were sold for £250.

A large collection of English sporting prints roused comparatively little interest, but H. Pyall's colored aquatint, "Go Along, Bob," was bid up to £200, and the same price was given for Thomas Sutherland's series of four fox-hunting scenes.

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## DRAWINGS SOLD IN AMSTERDAM

The sale of old and modern drawings which took place at the de Vries auction rooms in Amsterdam on December 9 and 10 included the following prices in Dutch guilders:

No.		Guilders
10	By D. Barentsz .....	62
12	By F. Barocci .....	105
18	By J. Bassano .....	350
25	By Cl. v. Beresteyn .....	62
30	By Il Bibiena .....	200
41	By F. Bol .....	80
60	By Brueghel de Velours .....	300
94	By Castiglione .....	110
100	By J. Cats .....	260
112	By M. Cock .....	200
127	By Doomer .....	300
134	By C. Dusart .....	325
135	By I. Dusart .....	300
137	By Van Dyck .....	300
139	By Van Dyck .....	200
175	By A. de Gelder .....	72
184	By H. Goltzius .....	245
185	By Goltzius .....	105
188	By Goltzius .....	200
234	By J. van Huchtenburgh .....	180
259	By S. de Koninck .....	105
304	By N. Maes .....	250
311	By Martens le Jeune .....	160
340	By I. de Moucheron .....	71
356	By Zeeman .....	300
393	By Rembrandt .....	350
437	By S. v. Ruijsdael .....	200
460	By Schaleken .....	80
487	By J. Swart .....	115
506	By Toorenburgh .....	140
507	By Ucello .....	135
517	By Valkenborch .....	200
533	By J. Verkolje .....	110
543	By D. Vinckeboons .....	100
548	By A. de Vois .....	225
549	By De Vos .....	128
560	By Van Wieringen .....	100
564	By Van Winghe .....	100
569	By P. de With .....	150
599	By B. Gerbier .....	120
619	By Sacchi de Imola .....	200

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day Evening, January 28th, 8 to 10 p. m.

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## PARIS LETTER by Paul Fierens

The fine arts administration has published its report on visitors to the state museums and public monuments during the 1929 period. This report appears to be quite similar to that of the preceding year, except for the fact that owing to the opening of the Museum of War Souvenirs and the installation of an elevator, both the Arc de Triomphe and the Etoile have increased their attendance.

The sum total of entrance fees this year amounted to 5,812,474 francs, of which 2,599,170 francs were admission fees for the historic monuments and 2,462,776 francs for the national museums, the surplus being collected from entrance fees into national palaces and museums without financial autonomy.

The most important receipts were secured from the Louvre (1,012,950 francs); from the Chateau at Versailles (565,095.50 francs); from the Abbey of Mont Saint Michel (563,667 francs); from the Pantheon (422,104 francs) and from the Arc de Triomphe and the Etoile (340,782 francs). Next follow in the order cited, St. Chapelle, the palace of Fontainebleau, the Chateau at Pau, the Luxembourg Museum, the Grand Trianon, the ramparts of Carcassonne, the Cluny Museum, the Petit Trianon, the towers of Notre Dame and the Vehicular Museum.

The Jeu de Paume has just been renovated, and the interior entirely done over. The facades and the walls which date from the second empire have been preserved, but another story has been built, thus increasing the number of galleries and improving the lighting. Soon the paintings of foreign schools will find their museum home rejuvenated. In the meantime, various exhibitions are being planned for the new quarters. The curator, M. Andre Dezarrois, who was the promoter of these transformations in the Jeu de Paume (which he realized both through a grant from the state and through the help of generous private benefactors), announces for next spring an exhibition of Portuguese primitives which we hope will be very fine and very complete.

At the moment there is at the Jeu de Paume a Polish exhibition the interest of which is primarily historic. The showing deals largely in propaganda of a visionary nature and is perhaps not purely idealistic. However, art and politics do not necessarily make such a bad combination in the type of panorama which unfurls itself before the eyes of visitors. The Poles have summarized in picture and in document the history of their country, of their nation and of their people from 1830 to 1930. They wished to show us—and in this they succeed—that Poland in the XIXth century was not only noble and unhappy, but that she played an important role in the formation of democracy and struggled more than once for liberty together with other European nations.

One sees how in 1830 the Poles opposed the Czarist's troops who wished to throw themselves against revolutionary France and Belgium; how the Polish emigres were suffered by the Hungarians, the Turks and the Italians. One hall, indeed is dedicated to the Apotheosis of Pilsudski.

It is not at all necessary to appreciate the diplomatic significance of such a manifestation. We discovered there with pleasure the Miekiewicz of Bourdelle and admired a bust of Chopin by Ostrowski. We have seen there the Poland of 1930 represented by a remarkable collection of its popular products such as textiles, carpets, carved wood and peasant pictures, and by statistical subjects that the ingenuity of artists of the advanced guard has robbed of all dryness. The presentation of documents in the form of synoptic pictures, of mounted photographs and of plastic compositions by M. Kurman will assure the success of an exhibition that one would not have expected to find both so vital and so graphic.

The Reunion des Muses Nationaux has prepared for the 15th of February a retrospective exhibition of the work of Bourdelle. The organizing committee has held its first session at the Louvre and is going to betake itself with the Minister of Beaux Arts to the studio of the sculptor in order to select works for exhibition.

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"A PRINCESS OF ORANGE"

By NICOLAES MAES

A portrait, authenticated by Professor Max J. Friedlander, and included in the sale of the collection of a Swiss nobleman at the American-Anderson Galleries on January 22

or forty years have been published by M. Ambroise Vollard. It is not too much to call M. Vollard an editor. He is a discoverer of talent, a sort of divinator, and more than once he has revealed an artist to himself. He has oriented him to a path which he would not have found save for the pat on the back and the encouragement of M. Vollard. Chagall, for example, would not have created his masterpieces in water colors if M. Vollard had not commissioned him to do the illustrations for Gogol's *Dead Souls* and La Fontaine's *Fables*.

It is for the Vollard publications that Rouault composed his *Miserere*, that Picasso actually illustrated the unknown masterpiece of Balzac, and Dunoyer de Segonzac the *Georgics* of Virgil. It is, in fact, for M. Vollard that Pierre Bonnard made the exquisite sheets of *Daphne* and *Chloe* and the colored lithographs unique in their effects of velvety depth. Also turning to colored lithography, Raoul Dufy has just finished illustrating a volume on Normandy and a book by M. Eugene Montfort, in which some of the work is in his most luminous and freest vein.

Books and edited etchings by M. Vollard at the Galerie de Portique constitute one of the most interesting of the current exhibitions where one also admires certain bronzes of Renoir, Maillol and Picasso. M. Vollard has

done for French sculpture and painting since Cézanne what Diaghaleff did for music since Debussy.

At the house of the etching dealer, Marcel Guiot, there were on view during the month of December a collection of engraved portraits beginning with a half dozen plates by Albert Dürer and going on through to a portrait of Cézanne by Pissarro. Goltzuis, Van Dyck, Rembrandt, Naneuil, St. Aubin, Deveria and Daumier were particularly well represented in this ancestral gallery. In January, M. Guiot will offer us a selection of modern, engraved portraits from Manet to our own day. One will see work by Whistler, Degas, Toulouse-Lautrec and various contemporaries.

At Jeanne Bucher's, Marcoussis has been showing some old and recent engravings, which it is interesting to

compare in order to judge of the progress in technique and style made by the artist in recent times. The cubism of Marcoussis no longer reveals any effort. He has arrived at a language in which he expresses himself easily, expresses the most human sentiments the most profound emotions. When he illustrates Aurelia by Gérard de Nerval or the greeting cards of Tristan Tzara, Marcoussis creates for the poem the dream accompaniment and he creates a work which exists alone, as much through the originality of his conception as through a skill altogether adapted to the exigencies of water color and etching. The forms are magnificently firm; his blacks have an exceptional quality. Rarely does an engraver in the modern spirit express himself in a language more removed from lispings.

The recent nudes by Chirico exhibited at the Galeries Vignon have sur-

prised the admirers of this painter. Perhaps he knows too well the history of art. There he is in the Rubens period, and seeking to approach Renoir across the Northern barque. The result is deceiving. Chirico doubtless is not enough the painter to sing the triumph of the flesh. He is a great poet but one does not find anything in his nudes that makes the beauty of the ancient compositions and the mysterious quality of atmosphere in his own novel "Hebdomeros."

A retrospective show of Picabia's work at the gallery of H. Leones Rosenberg has promised to follow the evolution and to take account of the "right-about-face" of an artist who today is pleased to multiply his effects of sur-impressionism in paintings deprived of spiritual content, done in a whitish color and designed in calligraphic arabesques.

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## NEAR EASTERN ART FOR METROPOLITAN

By M. S. DIMAND

In the January Bulletin of the Metropolitan Museum of Art

Through the generosity of the late V. Everitt Macy a trustee of the museum, the writer was able in the fall of 1929 to visit the Near East in order to study the Mohammedan monuments of Egypt, Syria, Irak, Persia, and Turkey, where, owing to the friendly attitude of museum and government authorities, it was possible for him to visit places that would not otherwise have been easily accessible. The trip also made possible the purchase of a number of objects of art from a special fund provided by Mr. Macy, who took so great an interest in the plans and development of the Near Eastern division. The many valuable and important pieces with which he had previously enriched the Near Eastern collection, together with the new acquisitions, will always remain a memorial to a great benefactor.

The objects purchased in the Near East range in date from the IIIrd to the XVth century. Many of them are important and deserve special study, the results of which will later be published by the museum.

Five stucco panels of a frieze (in the recent accessions room) come from the ruins of a Sasanian palace at Nizanabad . . . in northern Persia. The decoration consists of vertical rows of pomegranates between wing palmettes in high relief, originally painted and gilded . . . With the help of the stucco panels from the same site as ours which are in the Kaiser Friedrich Museum in Berlin, we are able to determine the original use of our panels as a continuous frieze above a doorway of one of the rooms in the palace. All these stucco panels may be assigned to the end of the Sasanian era, that is, to the VIth or early VIIth century, when Sasanian art had its second flourishing. They give us an idea of the richness of the interior decoration of Sasanian houses and palaces, many of which await systematic excavations. The German expedition to Ctesiphon, near Bagdad, in the winter of 1928-1929, which was the first of its kind, revealed the great need of such excavations of Sasanian cities, the greater number of which are situated in Persia.

Also of the Sasanian period is an unglazed ovoid vase with stamped decoration found at Takrit, in Irak. The circular stamps of its decoration, arranged in two rows, consist of a bird attacking another, a motive well known from Sasanian seals. . . . Complete vases of this period with stamped decoration are very rare. Besides our new vase there is only one other known, which is in the British Museum. The simplicity of the drawings of the birds on our vase indicates a relatively early date in the Sasanian era, possibly the IIIrd or IVth century.

A notable acquisition in the field of Persian ceramic art is a bowl with an overglaze decoration, found at Rhages. The interior of the bowl is decorated with green splashes over a white opaque glaze and with a Kufic inscription in blue, which, so far as decipherable, reads: "Blessing. . . ." This type of ceramics is also known from excavations at Susa and Samarra. The date of the Samarra monuments is well established, as the city was built and abandoned within a period of forty-seven years (A. D. 836-883). Ceramics found in Persia which are similar to those of Samarra may be thus assigned with certainty to the IXth century.

Two interesting examples of Persian ceramic art are an unglazed ewer and an unglazed pilgrim bottle, both found at Saveh, a place which has recently yielded many fine specimens of Persian ceramic art. . . .

A small XIIIth century Persian jug represents an interesting and little-known technique of ceramic art. The design of arabesques is painted with a thick cobalt blue glaze, the body being left unglazed. . . .

An interesting example of Persian sculpture of a kind hitherto unrepresented in this museum is a tombstone in the shape of a sarcophagus, said to come from the ancient cemetery of Hamadan. All four sides are covered with a decoration of interlacings, arabesque scrolls, and Kufic inscriptions cut in low relief. This



SYRO-PERSIAN VASE

SECOND CENTURY A.D.

Loaned by Fahim Kouchakji to the great Exhibition of Persian Art in London

highly ornamental design is characteristic of many other Persian objects of art of the XIth and XIIth centuries, the period to which our tombstone may also be assigned. Another rare tombstone, suggesting a prayer niche, is of marble. . . .

Among examples of Persian metalwork with engraved decoration, a bronze vase found at Hamadan is notable not only for its unusually large size but also for its graceful shape and the high quality of the design in the three decorative bands on the shoulder. . . .

This type of decoration is commonly in Persian metalwork attributed to the XIIth century and to the early part of the XIIIth. . . . Our vase is an excellent example of the Seljuk metalwork of Hamadan, where many bronze vessels with engraved decoration consisting of animals, scrolls, and Kufic inscriptions have been found.

The Arabic art of Egypt is represented by nine pieces of woodcarving belonging to various periods, nineteen fragments of Mamluk printed fabrics, five wooden stamps for printing, a Mamluk pottery bowl, a bronze ornament, and three fragments of lustered glass of the Fatimid period.

The examples of Arabic woodcarving are a valuable addition to the Near Eastern collection, not only because such pieces are obtained with

difficulty—and then only by special permission of the Arab Museum—but also because they afford an excellent insight into the variations of style caused by the Arabic occupation of Egypt and the dynastic changes from the VIIth to the XIIIth century. By their conquest of Egypt in A. D. 641, the Arabs were brought in touch with the highly developed art of the Copts, the Christian population of Egypt. This Coptic influence is exemplified in three of our new pieces. One, probably of the VIIIth century, shows medallions with crosses and a lion carved in low relief. Two-Egypto-Arabic pieces, which may be assigned to the VIIIth century, have most unusual patterns. . . .

## Persia as Culture's Cradle Aim of Archaeological Quest

Probably the most ambitious endeavor ever made to penetrate the veils surrounding the ancient civilization of Persia is being organized in the United States, and the expedition, under the direction of the newly-formed American Institute for Persian Art and Archaeology, expects to start for Teheran next summer, prepared to make a prolonged sojourn in the region which has produced some of the most fascinating and colorful history known to man, reports the *Herald-Tribune* of Paris.

The high goal set by the group of Americans will be to seek the very sources of modern civilization, buried from the world for a period estimated at 6,000 years, or since 4,000 B. C. News of this unusually important undertaking, one which is virtually certain to reflect great credit on American energy, was brought to Paris by Franklin Mott Gunther, former American minister to Egypt and president of the American-Persian Institute. Mr. Gunther has retired from the foreign service, in order to devote his entire time henceforward to the Persian archaeological campaign.

After the conclusion of the Persian art exhibition in London Mr. Gunther will return to the United States to complete the organization of the expedition, which he hopes will be able to start early in the summer for Alexandria. Teheran will be reached by airplane, and from there the group, including some of the most eminent names among archaeologists, will set out for those areas which are believed to hold the master-key to much of the culture of which we boast today.

Evidence has been accumulating for many years that the origins of what is termed modern civilization are to be found on Persian soil. Recent excavations have established the fact that the ancient civilization of Egypt was derived from an even earlier Sumerian culture, which had been developing and flourishing in the Euphrates valley. Of still greater significance was the stele brought to light a short time ago, bearing an inscription which mentions the influx of a cultured race into the Euphrates valley "from the uplands to the east." This is assumed to indicate a still earlier civilization of high attainments which would date back possibly as far as 4,000 B. C. or many centuries prior to the famous Egyptian dynasties. To locate the seat of this race, M. Gunther and his associates believe, would be to find the actual spring waters of the cultural stream which has descended to the present day.

Plans for the proposed expedition have been held in abeyance pending action by the Persian parliament to annul a 25-year-old French monopoly of excavation rights and establish an "open door" for the archaeologists of the world. The necessary steps to this end now have been taken, and the road is clear. The Shah of Persia, moreover, has shown an excellent spirit of cooperation.

Some of the world's most eminent archaeologists are identified with the American institute's project. The honorary president of the institute is A. V. Williams Jackson, president of the Omar Khayyam Society of America, and probably the foremost American authority on Persia. One of the world's outstanding archaeologists, Professor James H. Breasted, noted Egyptologist, is on the board of directors. Other directors are Horace H. F. Jayne, Edward Jackson Holmes, Dr. Robert S. Harshe, Dr. W. R. Valentiner, Arthur Upham Pope, Mortimer L. Schiff, Percy R. Pyne, Mrs. W. Murray Crane and Frank Crowninshield.

## ABBEY'S MARBLE ANGELS CLEANED

LONDON, Dec. 29.—Two remarkable pieces of thirteenth century work have been discovered during the cleaning of the interior of Westminster Abbey reports the *New York Times*.

The marble figures of two angels, one in each corner of a window in the south transept, which hitherto had been hidden beneath an inch of London's grime, now appear in all their original beauty and exquisitely enamelled color, even to the rosy complexions.

A north transept window also has marble figures covered with the dirt of centuries. It is thought that when these have been cleaned similar discoveries may be made. Other specimens of old art were recovered recently by workmen in the abbey. They include glowing bronze work of the tomb of Henry VII and his queen, and a series of wall paintings in the chapel house.

The processes used in the work are similar to those used in cleaning paintings by old masters.

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## RECORD BIDDING AT SILVER SALE

LONDON—Unquestionable ardor was displayed at Christie's on December 17, says A. C. R. Carter of the *Daily Telegraph*, in the sale of rare old silver, and the competitors themselves appeared surprised at the eagerness of the bidding.

Under the guise of "the property of a gentleman" a collection of remarkable pieces was detected as belonging to one of the most celebrated private collectors in modern times.

I remember, for example, his purchase in the Dunn-Gardner sale, 1902, of a Commonwealth tankard, at the then unheard-of price, 360s an ounce. But the bidding raced to 630s, causing Messrs. Mallet to pay £571 4s 4d for the cheering trophy of the days when beer was—beer.

The real test of the day lay in the submission of that Queen Anne tea kettle, 1706, which was a wedding gift to Maurice Johnson, who was Colonel of the First Regiment of Guards, fighting at Culloden. The competition for this ended at Mr. Permain's bid of 315s an oz., the highest ounce price for a Queen Anne kettle recorded.

This brought the sum payable to £1,138 14s 6d; a total rather less than that of the £1,200 kettle sold at Hurcomb's some time ago, weighing some ounces more.

The highest price per ounce given was 700s (Mallet) for a V-shaped bowl, 1640, £147, and this was closely approached by Mr. Lionel Crichton's call of 620s, £182 17s 11d, for another Charles I V-shaped goblet, 1634.

The craze evinced last year for Charles II sweetmeat boxes (due largely to the American demand) could not be expected to be sustained, and an example dated 1661, akin to one sold last year for 750s an ounce, now realized 380s, £356 5s, bought by Mr. Crichton. On the other hand, a Queen Anne sugar basin, by R. Timbrell, 1712, which was considered to be dear last year when it attained 580s an oz., actually advanced to 590s, £498 11s (Messrs. S. J. Phillips), who also gave as much as 500s, £432 10s, for a George I tea-pot, by William Barnes, 1718; another of nearly similar design, by Richard Watts, 1717, reaching £306, at 480s (Comyns).

Scott tells us in "Marmion" that "the quails were deep: the liquor strong." A valiant example by Robert Brooke, Glasgow, 1683, fetched £423 15s at 500s (Willson), and a lion-tankard, 1668, with a Royal beast couchant on the powerful handle, was Mr. Permain's at 380s, £717 14s. A small kitchen dredger by C. Adam, 1713, yielded 370s, £49 19s (Mr. Crichton), who gave 400s, £188, for a George I chocolate-pot, by David Tangueray, 1720.

Such were some of the pieces in a sale totalling £12,238, and mention should not be omitted of a "nest" of three William III beakers, by Wyman, 1697, which, I am informed, once belonged to the old Congregational Church in Harecourt. The set was bought by Mr. Lionel Crichton for £403 18s at 260s.

## BOSTON

A general exhibition of oils and watercolors by members has been held at the gallery of the Art Club of the New Eng. Society of Contemporary Art.

The use of the Society's gallery for one-man shows by members is attracting considerable interest. Mr. Charles H. Pepper, Concord, Mass., is chairman of the exhibition committee. The permanent exhibition by members is of course open at all times when the gallery is not occupied by special shows.

## DENVER

During 1930 there were more than 53,000 visitors to the Denver Art Museum, states a recent report, an increase of 14,000 over 1929.

## MICHAELIAN RUGS AT PALM BEACH

The Michaelian Galleries, 20 West 47th Street, have opened an exhibition of Oriental rugs, old tapestries and chenille carpets at 265 Palm Beach Avenue, Palm Beach, Florida.

## BERLIN LETTER by Flora Turkel-Deri

The present exhibition in the Academy of Fine Arts, mentioned in a previous report, features, among other properties from the former Imperial palaces, a painting by Watteau, "The Sign-Board of the Art Dealer Gersaint." In connection with the recent restoration of this painting to its original size and form, investigations were made by Berlin art historians concerning the entire history of the work. Very probably the canvas was used for scarcely more than a fortnight as a sign-board to attract crowds of people and create a sensation. Later on Gersaint sold it to the Watteau collector, Glucq, who handed it over to his cousin Julienne. It is presumed that from these sources it came into the possession of Frederick the Great in the forties of the XVIIIth century. He probably had the painting cut into two pieces in order to make it suitable for the adornment of a concert hall in his palace in Charlottenburg. This sacrilege was only possible because of the sharp division of the composition into two parts; showing a scene in the interior of the art dealer's shop. On one side the proprietor is shown selling to some customers, while on the other employees are seen packing paintings into boxes.

The picture incurred further damage when in the German-Austrian war soldiers pillaged the palace and injured it through a sabre cut. The brush of restorers also did much harm for, in addition to the necessary repairs the contours were overpainted to a considerable degree. All this has now been removed, the joints hidden with the utmost care and skill, and Watteau's last important work—he died soon after its completion—is now preserved for posterity in its original state.

A new acquisition of the Museum of Antiques is a marble copy of the head of Polycletus' famous "Carrier of Discs," which renders faithfully all details of the bronze original. Dr. Karl Blümel, assistant curator at the Berlin Museum, describes this acquisition in a publication of the archaeological society. His statements review all extant fragments of copies, which have now been enriched by the newly acquired item dating from circa 200 A.C. Up to now no undamaged copy of the Greek original has been discovered. However, a general idea of the aspect of the statue may be gained from what is preserved. The precision and exactitude of the technique assign it a place early in Polycletus' oeuvre.

Through the generosity of Herr Jacob Goldschmidt, the Islamic section of the Berlin Museum has come into the possession of a "Holbein"



"PORTRAIT OF A MAN IN ORIENTAL COSTUME" By TIEPOLO  
This canvas, authenticated by Dr. George Gronau and by Professor August L. Mayer, is to be sold at the American-Anderson Galleries' January 22 sale of the collection of a Swiss nobleman

carpet, so-called because rugs of this kind appear on Holbein's paintings. These carpets were made in Anatolia and date from the XVth century. The Berlin collection lacked a specimen of that particular pattern, displaying star-forms enclosed in squares and hexagons. Professor Kühnel who reports about the new acquisition in *Berliner Museum* mentions three paint-

ings by Holbein in which such a carpet is depicted. Recently an exemplar of the same kind, dating from the XVIIIth century, has come into the museum's possession as a bequest of the late Dr. von Bode.

Another new acquisition of the Islamic collection is a Sassanian bronze representing a bird. The sculpture is 13 inches in height and is notable for

its vigorous and compressed forms. Ornaments in Sassanian style are incised on the surface which is covered with yellow patina. Probably the piece was used as an incense burner, as is evidenced by the opening in the lower part of the animal's body.

By means of a fund presented to him on the occasion of his sixtieth birthday, Dr. M. I. Friedländer has acquired for the Berlin Museum's collection of paintings, a work by Quentin Massys. It is a genre depiction and renders several merchants engaged in concluding a deal. The interpretation is obviously satirical and verges on the grotesque. Very few such renditions by Massys are known and the present example affords new evidence of the artist's ability in this genre.

The curator of the Kaiser Friedrich Museum, Professor Hermann Voss, has been invited by the Art Institute in Chicago to lecture on Italian painting in the spring of 1931.

## OMAHA

Among the exhibitions to be held at the Art Institute during January are the following: a group of watercolors by Cleveland artists; silver, designed and executed by George Jensen and contemporary sculpture shown through the courtesy of Ferargil Galleries.

## PROVIDENCE

The museum of the Rhode Island School of Design is showing, during January, the Brownell collections of copper and silver lustre. These are seen in interesting combination with old ship pictures lent by Mr. William T. Aldrich and others.

There is also an exhibit of Chinese and Japanese brocades, velvets and embroideries, together with Chinese jades and crystals, acquired by Mr. Marshall H. Gould of Boston and lent by him to the museum.

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## Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—English mezzotints, until February.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

American Art Anderson Galleries, 30 East 57th Street—Exhibition by the Paris ateliers of the New York School of Fine and Applied Art, January 20 until February 1.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Georgia O'Keeffe, January 18, through February 27.

Arden Gallery, 460 Park Avenue—West Indian and other recent water colors by Wilmet Heitland and the first American exhibition of sculpture by Ernest Dielman, through January 29.

Argent Galleries, 42 West 57th Street—Landscapes and sculpture by the National Association of Women Painters and Sculptors, until February 1. The 40th annual exhibition of the National Association of Women Painters and Sculptors, January 19 through February 7.

Art Center, 65-67 East 56th Street—Water colors by Col. Francis L. V. Hoppin; Artistic glass, photographs by Mrs. Stella F. Simon; portraits of deep sea sailormen by Frederick S. Wight; paintings by Eleanor R. Craighill; January 19 until February 1. German prints.

Art Students' League Gallery, 215 West 57th Street—Still life paintings by contemporary Americans, through January 24.

Babcock Art Galleries, 5 East 57th St.—Paintings by Marian D. Harris, January 19 through January 31.

Balzac Galleries, 102 East 57th Street—Linen, painted by Dufy, from the Paul Polret collection, books illustrated by Segonzac, Laurencin, Vlaminck, Paschin, etc., through January.

Becker Gallery, 520 Madison Avenue—An exhibition by the "Bauhaus" group, conducted at Dessau, Germany, a notable fine arts experiment, until February 10.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 556 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Paintings by Dr. Stan.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIth and XVIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Permanent collection, Japanese exhibition, Peruvian art, showing the Spanish influence and silver collected by General Gorgas, until January 20. Fifteenth annual exhibition of Brooklyn Society of Etchers, to February 9. Hungarian fine and applied art, until February 1.

Brownell-Lambertson Galleries, 106 East 57th Street—Water color drawings by Oldfield, January 19 through January 31.

Brunner Gallery, 55 East 57th Street—Sculpture by Matisse, through January.

Burchard Galleries, 13 East 57th Street—Early Chinese sacrificial bronzes and Buddhist sculpture, till February 1.

Butler Galleries, 116 East 57th Street—Old English sporting paintings through January. Lithographs by Currier and Ives.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Hecksher Building)—Paintings, tapestries and works of art.

College Art Association, 20 West 58th St.—Traveling exhibition of 100 prints, to January 23.

Contemporary Arts, 12 East 10th Street—Work by Elliot Orr, beginning January 19.

Daniel Gallery, 600 Madison Avenue—Paintings by Saul Schary, through January 24.

Delphic Studios, 9 East 57th Street—Paintings by Orozco and Merida and other Mexicans.

Demotte, Inc., 25 East 78th Street—Paintings by Georges Rouault, until January 30.

Herbert J. Devine Galleries, 42 East 57th Street—The Sunglin collection of Chinese and Szechuan art.

Downtown Gallery, 113 West 13th Street—Memorial exhibition of paintings by Jules Paschin, through January 24.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by Stephen Etnier, through January 24.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Holmead Phillips, through January 31.

Ehrich Galleries, 36 East 57th Street—"A comparative portrait exhibition," consisting of old masters of many schools, through January 24.

Fernard Galleries, 63 East 57th Street—Shadow portraits by the Baroness Maydell until February. Scenes of Newfoundland by Carl Roters and mystical paintings by Adele Watson, through January 24.

Fifteen Gallery, 37 West 57th Street—Paintings by Isabelle Whitney, January 19 until February 1.

Fifty-sixth Street Galleries, 6 East 56th Street—Sculpture by Richard H. Rechia, and portraits by Casilear Cole, through January 24. Permanent exhibition of frescoes by Gauguin. Paintings by Eakins, until February 1.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blake, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Annual exhibition of the American Society of Miniature Painters, beginning January 20 until January 31. Pastels made in Canada by Carl Anderson and twelve costume plates by de Gardilanne and Moffatt for the Little Theatre Company, through January 24.

Harlow, McDonald & Co., 667 Fifth Ave.—New York views, until February 1.

Marie Harriman, 61 East 57th Street—One-man exhibition of Henri Rousseau, throughout the month.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Jackson Higgs, 11 East 54th Street—Authenticated old masters.

Import Antique Corporation, 485 Madison Avenue—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIth, XVIIIth and XIXth centuries.

Edouard Jonas Gallery, 9 East 56th St.—Wax portraits of contemporary celebrities (Einstein, Schmitzler, the King and Queen of Belgium, etc.), by Catherine Barjansky, beginning January 19 through February 7.

Kennedy Galleries, 785 Fifth Avenue—Early American portraits and views, throughout January.

Keppel Galleries, 16 East 57th Street—Contemporary etchings, until March 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—Water colors by Frederic Oldfield, scenes of the International cup races and other activities in Nassau waters.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Water colors by Philip Rickman, until January 24. Thirty American prints for 1930, January 20 through February.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Seventh annual exhibition of XVth and XVIth century engravings, woodcuts and etchings.

Kraushaar Galleries, 680 Fifth Avenue—Oils and water colors by Richard Lahey, January 19 until February 1.

Lucy Lamar Galleries, 38 East 57th Street—Portraits by Lillian Cotton, through January 24.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

John Levy Galleries, 1 East 57th Street—Old masters and English portraits. Paintings by Ivan F. Choultse, through January 24.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street—Paintings from Brittany by Jonas Lie and furniture from the Val-Kill Shop (sponsored by Mrs. Franklin D. Roosevelt), until February 1. Drawings by Everett Shinn, until February 1.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway—Water colors, oils and wood blocks by contemporary artists.

Maurel Gallery, 689 Madison Avenue—Art objects and bronzes.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), Gallery K41. Peruvian textiles in Gallery H15, through March 31. Italian prints of the XVth and XVIth centuries, Gallery K37-40, through February. Exhibition of Russian icons lent by the Soviet government, through February 23.

Michaelson Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Portraits by Jere Wickwire, January 19 until February 1.

Montross Gallery, 785 Fifth Avenue—Paintings by Edward Biberman, January 19 through February 7.

Morton Galleries, 49 West 57th Street—Paintings by H. V. Schwanenflugel and water color drawings by Juan Tarrasco, through January 24.

Museum of French Art, 20 East 60th St.—Portraits of women (Romanticism to Surrealism), beginning January 21.

Museum of Modern Art, 730 Fifth Ave.—Painting and sculpture by living Americans, through January 20.

National Arts Club, Gramercy Park—Members' annual exhibition of painting and sculpture.

J. B. Neumann, New Art Circle, 9 East 57th St.—Water colors and drawings by Boris Aronson, through January 27.

Newark Museum, Newark, N. J.—American "primitives." Celebration of the bi-millennial of Vergil's birth. A loan collection illustrating the chronological development of American painting, through February 1.

Newhouse Galleries, 11 East 57th Street—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street—Modern interiors and exhibition organized by the Societe Anonyme.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. New York today and fifty years ago, etchings by W. H. Wallace, and lithographs by Vernon Howe Bailey, Room 316, until March 1. Currier and Ives prints, Room 113, until March 31.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Penthouse, S. P. R. Galleries, 40 East 49th Street—Comprehensive exhibition of work by Kadar Bela, through January 31.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Potters' Shop, Inc., 755 Madison Avenue—Glazed terra cotta creches by Maxine Maxson.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and water colors by George Luks, through January 24.

Reinhardt Galleries, 730 Fifth Avenue—Work by American and French contemporary artists and XVIIIth and XIXth century paintings of flowers, animals and still lifes.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Roeich Museum, 310 Riverside Drive—Representative exhibition of Australian art, to January 29.

Rosenbach Galleries, 202 East 44th Street—Antiques and decorations.

Schultheis Galleries, 112 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Sporting and marine paintings, until February.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by Sidney Laufman, through January 24.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Marie Sterner, 9 East 57th Street—Paintings by Edy Legrand, until February 15.

St. Moritz Galleries, 59th Street and Sixth Avenue—Miniature models of stage and opera stars by Isadora Newman.

Valentine Gallery of Modern Art, 49 East 57th Street—One-man show of work by Picasso.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street—Queen Anne walnut, Chippendale and Heppelwhite mahogany furniture, paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings. Recent paintings by Alfred Maurer, through January 24.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings by Hilla Rebay, through January 23.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of old and modern masters. Sporting paintings by Manxings.

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## CHICAGO

The works of Toulouse-Lautrec, on exhibition at the Art Institute until January 19, number 264 items—paintings, drawings, prints and posters, as the case may be. This gifted Frenchman, whose satirical brush and pencil revealed the underworld life of the Paris of 1885-1900 as vividly as did the pen of Balzac fifty years earlier, was born in Albi, France, in 1864. His father was Count Alphonse de Toulouse-Lautrec-Monfa, a dashing sportsman, whose hope it was that his son would grow up with the same love for horses and the race track. Unfortunately, at the age of thirteen the boy broke a leg and in the following year suffered a like fracture with the other leg. This resulted in a suspended growth of both limbs and made him a dwarf, whereupon his father washed his hands of him. Ridiculed or coldly pitied, the butt of jibes by the crowd, the young man sought solace in the only places he found a welcome—the cabarets and night clubs of Paris. Here his keen observation and his talent for drawing launched him on a career that has won for him a niche alongside Daumier, Cruikshank and all the great caricaturists of all time. Toulouse-Lautrec, however, was more than a caricaturist, because he depended so little on exaggeration. With the keen precision of a surgeon with a scalpel, he probed the depths of character and with a few strokes of his brush or pencil revealed the dissipated man-about-town, the flashy sport, the race track habitué, the cabaret dancer or the night-club hostess with sophisticated face.

The present exhibition has been assembled from many sources, two panels, each nine feet square, coming from Paris especially for this showing, and others from the principal museums and private collections of America.

## PHILADELPHIA

The first of a series of exhibitions by local artists has been opened in the lounge of the Duse Art Theatre at 1821 Ransstead Street. The first exhibitors are Will Coffee with his imaginative canvases and Raphael Sabatini, stage designer for the Duse group, with black and white compositions of dancers.

## DENVER

The January feature at the Art Museum is an exhibition by Boardman Robinson. It consists of drawings in a variety of mediums, paintings in oil and a set of reproductions of Robinson's mural decorations depicting the development of commerce, which he made for the Kaufman store in Pittsburgh.



QUEEN ANNE WALNUT WRITING BUREAU  
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## AKRON

The exhibition at the Art Institute of paintings by contemporary Americans was organized by the Roerich Museum. There are twenty-five canvases by the following sixteen artists: Rockwell Kent, Wayman Adams, the late Chas. W. Hawthorne, Halpert, Lawson, Prendergast, Higgins, Giles, Mac Rae, Dabo, Hoffman, Beckman, Bistran, Jonson, Cucuel and Mack.

The exhibition by fourteen Akron artists closed at the Institute on January 6. It included paintings, drawings and prints.

The "Portrait of Lady Elizabeth Windham" by Sir Thomas Lawrence is the second installment of the "one picture" exhibitions from the Metropolitan Museum, arranged by the American Federation of Arts.

## ATLANTA

The portraits of Wilford S. Conrow are being shown at the High Museum of Art. There is also a special exhibition of stained glass windows from the Willett Studios of Philadelphia. Both exhibits close January 30.

## MONTGOMERY, ALA.

The inauguration of the Alabama Museum of Fine Arts, which took place on November 9, was attended by some 2,300 persons, according to a report recently issued by J. Kelly Fitzpatrick, president of the Alabama Art League.

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## PICTURE REFLECTORS



## GRAND RAPIDS

Mrs. Bertha E. Jaques, the Secretary of the Chicago Association of Etchers, and friend to the Grand Rapids Art Gallery, who spoke so interestingly in our gallery on December 10 on the process of etching, and gave a demonstration of its art, has presented to the gallery an outstanding gift of twenty-five etchings and block prints. Fifteen of the block prints are by the late Helen Hyde, also, a lithograph, an aquatint and a dry point; a mezzotint by James Watson; two wood engravings by Ernest Thorne Thompson; a mezzotint and a dry point by Bertha E. Jaques. For many years past, the director has endeavored to interest the membership in forming a print collection to be selected from the excellent print exhibitions that are continually being shown in the gallery. A few prints came to the gallery from the Helen E. Moseley Estate, and with this outstanding gift by Mrs. Jaques, we now have fine examples of each method in print making. The gallery also owns four fine old Japanese prints, the gift of Mrs. John T. Byrne; the print collection is now a reality, and we sincerely hope that our members will help the gallery to enlarge it.

On January 7, the memorial exhibition of the work of Sigurd Skou, circulated by the Milch Galleries of New York, opened at the Grand Rapids Art Gallery.

On the walls of the Sculpture Court may be seen an exhibition of Tibetan Banners from the collection of the Roerich Museum in New York, which is also loaning us the Russian Icons and the Drawings for the Russian Icons.

In the Print Room are shown, the first two weeks of the month, an exhibition of the work of children in the public schools, and the last two weeks in the month, our entire collection of prints and the Drawings for Russian Icons.

## CHICAGO

The rotary exhibit of metal and cottons, under the auspices of the American Federation of Art, opens January 19 at the Art Institute.

M. Knoedler & Co., Inc., announce the opening on January 24 of an exhibition of pastels and etchings of Angkor and the Far East by Lucille Douglass. Miss Douglass had a successful exhibition at the Arts Club three years ago.

## PHILADELPHIA

Florence V. Cannon, who is holding an exhibition painting in oil and water colors at the Newman Galleries through January 24, before the war, had made a reputation as a maker of toys. Later as a student of sculpture at the Pennsylvania Academy, she won two European fellowships. On her return from abroad she devoted a year to the study of painting, supplementing this with courses in architecture. As would be expected, her work has three-dimensional solidity, and C. H. Bonte in the *Inquirer* calls attention to her broad free brush work "in long, rather daring, but well schooled strokes."

## NEW HAVEN

There is a list of portraits and landscapes by Edwin B. Child on view at the gallery of the Public Library until January 25.

## DAYTON

Eighty paintings by the late Elihu Vedder, who died in Rome in 1923, are on exhibition during January at the Art Institute. They are being circulated by the American Federation of Arts and are for sale.

## LOS ANGELES

The Stendahl Galleries are showing a group of paintings by Jessie Arms & Cornelis Botke. The exhibit will continue through January.

## NATIONAL ARTS ANNOUNCE AWARDS

The National Arts Club Maida Gregg Memorial Prize of \$1,000, according to the *New York Times*, has been awarded to Ivan G. Olinsky for his painting, "Madonna," at the members' annual exhibition of painting and sculpture at the National Arts Club.

Harry W. Watrous won the National Arts Club Medal for his painting, "Madonna and Child—Still Life," and Frederick G. R. Roth won the National Arts Club Medal for his sculpture, "The Elephant."

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